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***Beyond Monolingualism: A
Descriptive and Multimodal
Methodology
for the Dubbing of Polyglot
Films***

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**PhD
The University of Edinburgh and The University of Granada
2015**

DECLARATION

I hereby declare that this thesis has been composed by me, that the work herein is mine and has not been submitted for any other degree or professional qualification except as specified.

Edinburgh, 10th June 2015

Elena Sanz Ortega

ABSTRACT

The days of English as the hegemonic language of cinema are slowly disappearing. Nowadays, filmmakers from different film industries are gradually embracing a multilingual shoot where languages coexist and play a key role within a film's diegesis. This polyglot reality has brought up interesting questions and issues for the discipline of Translation Studies, where translation has been traditionally understood more in terms of going from one source language into one target language. Within the field of Audiovisual Translation (AVT), studies have concentrated on films where the presence of foreign languages is either sporadic or secondary and, as such, foreign languages have been mostly relegated to purely linguistic approaches. Interestingly, films in which foreign languages constantly reoccur or have a primary function have been hitherto widely disregarded, despite presenting the most complex scenario. Similarly, although researchers increasingly stress the relevance of film language on translational solutions, multimodal approaches to multilingualism in films remain scant.

In light of this, this thesis designs a descriptive and multimodal methodology to investigate the issue of multilingualism at every stage of the dubbing process and to explore the effect of dubbing on both the plot and characterisation of polyglot films. This methodology is further complemented by para-textual information and semi-structured interviews to obtain a global perspective of the translation of the multilingual aspect. To this end, this thesis examines four polyglot films in which it is difficult to determine a predominant language. By investigating those with recurring use of languages, this project accounts for the most complex films in terms of language quantity and interplay to transcend textual restrictions and incorporate further issues surrounding translation as both process and product.

This examination of original polyglot films brings to light the relevance of intermediate translations for the dubbing process as these are the foundations of the 'rough' translation on which the whole process relies. In turn, the macrostructure analysis unveils the use of a plethora of AVT modalities when dealing with foreign languages. Similarly, it suggests that decisions at this level depend on a complex interplay of factors of diverse natures such as filmmakers' requests, screening habits, financial means, and film features. At the micro-textual level, a thorough list of translation techniques is compiled and their application is measured in relation to the influence of signifying codes. Additionally, a close linguistic examination of dialogue reveals a tendency towards standardisation, although certain nuances are sometimes enforced by character synchrony or added optionally to minor characters. Throughout these analyses, it becomes evident that all dubbing agents manipulate some aspects of multilingualism. Ultimately, this study suggests that dubbing affects polyglot films by hiding certain linguistic connotations and by providing different information to domestic and target audiences.

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Abbreviations

AVT	Audiovisual Translation
<i>BB</i>	<i>Babel</i>
BT	Back-translation
CM	Code-mixing
CS	Code-switching
CP	Camera position
D	Distance
DTS	Descriptive Translation Studies
DV	Dubbed version
ECR	Extralinguistic Cultural Reference
EFA	European Film Awards
<i>IB</i>	<i>Inglourious Basterds</i>
IMDb	Internet Movie Database
JSL	Japanese Sign Language
MLV	Multiple Language Version
MECD	Spanish Ministerio de Educación, Cultura y Deporte
NoP	Notes of production
<i>ODE</i>	<i>One Day in Europe</i>
OV	Original version
RUL	Recurrent use of languages
SL	Source language
ST	Source text
SUL	Sporadic use of languages
SV	Subtitled version
SDH	Subtitling for the Deaf and Hard of Hearing
<i>TEH</i>	<i>The Edge of Heaven</i>
TL	Target language
TC	Target culture
TS	Translation Studies
TT	Target text
UIS	UNESCO Institute for Statistics
VEH	Verbally Expressed Humour

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INTRODUCTION

*Now you can't imagine watching an Iraqi war movie
where the Iraqis are speaking English, it just doesn't compute.
Those are your father's war movies.*
Quentin Tarantino, 2009¹

1. Research territory and gap

Although multilingualism has always existed, its increasing visibility can be regarded as a sign of our times. Situations of multilingualism and language contact have pervaded and expanded in all spheres, territories, and situations. Thus, the traditional monolingual organisation of our world is becoming less sustainable, and people, societies, and research fields are demanding more efforts to adapt to this widespread reality.

The literary and film industries are two of the sectors that progressively reflect this current multilingualism globally. Indeed, more and more filmmakers support Tarantino's statement by embracing a more realistic attitude towards foreign languages. This, in turn, has awakened the interest of scholars, particularly within the field of Translation Studies (TS). However, the different natures of literature and film inevitably force a different study approach. In fact, as Carol O'Sullivan argues, "[t]he polysemiotic nature of film is able to integrate the use of foreign languages to a degree impossible in print fiction" (2011: 114). As a result, recent studies within the Audiovisual Translation (AVT) discipline have slowly turned their efforts to investigate the translational implications of the presence of various languages in audiovisual products.

Before delving into further considerations, the concept of 'multilingualism' should be clarified from two points of view. The first one relates to the *definition of language*, which is rather problematic. The matter lies in the difficulty of establishing a clear-cut distinction between 'language' and 'variety' depending on numerous demographic and political factors. This explains why scholars such as Delabastita and Grutman plead for a more flexible definition of multilingualism that covers "the incredible range of subtypes and varieties existing within the various officially recognised languages" (2005: 15). Given the lack of objective criteria as to this distinction, this thesis adopts their open definition. The second issue at play refers to the actual *definition of multilingualism*. It can allude to the translation of

¹ Lindrea, Victoria (17th August 2009) 'Tarantino Goes to War', *BBC News Channel*; <http://news.bbc.co.uk/1/hi/entertainment/8189775.stm> (last accessed 1st November 2014).

a text into a multiplicity of languages and, to the presence of two or more languages in a given text – whatever its nature². In this thesis, the interest lies uniquely on the latter. For the sake of clarity, multilingualism refers to (1) the capacity of communicating in two or more languages and (2) the coexistence of two or more languages in a specific territory, i.e. it encompasses an individual and socio-cultural perspective.

The issues and problems originating from the presence of several foreign languages in films have aroused the interest of AVT scholars in the form of case studies and more comprehensive research such as Corrius' (2008) on multilingualism as a textual restriction and de Higes' (2014) on the treatment of the language of immigrants in the UK through dubbing and subtitling. What all these studies have in common is their focus on films displaying what Corrius coined 'third language (L3)', i.e. any *secondary* language that coexists with a main language (L1) in a film (2008: 217). This approach has in many situations condemned languages to an essentially 'textual restriction' constraining the translators' work. Nonetheless, films where it is impossible – or rather difficult – to establish a difference between an L1 and L3 in terms of language quantity have not been approached. Therefore, the dismissal of these films necessarily provides a restrictive perspective to multilingualism in film translation. After all, these films might not include an L3 as defined above, but do include various languages. Similarly, their recurrent presence of languages is likely to pose problems transcending textual matters.

In fact, the issue of language quantity is central to this thesis in two ways. First, it is used to define the focus of this research, i.e. polyglot films. These are conceived as films engaging fully with languages in a naturalistic and realistic way. Conversely, I believe that films interspersing foreign words or sentences as shortcuts for characterisation and/or location in an otherwise complete monolingual film cannot count as 'polyglot' and I have named them 'films with mimetic multilingualism'. Second, quantity is essential in terms of translation issues. I shall argue that a certain level of presence is required for multilingualism to pose serious problems for translation at text-level and beyond. Consequently, the different agents

² The terminology used for multilingualism in texts within the realm of literature is very muddled with terms such as Sternberg's *polylingualism* (1981: 222) or *hétérolinguisme* (heterolingualism) coined by Grutman (2006: 18). In relation to films, the adjectives 'multilingual' and 'polyglot' are used interchangeably. However, following the definitions of both in the Oxford English dictionary, the qualifier 'polyglot' is preferred over 'multilingual' as it accounts for more meanings: (a) a person; (b) written/uttered in different languages; (c) characterised by a multiplicity of languages; (d) a book or other piece of writing in several languages; and (e) a mixture of several languages. Therefore, 'polyglot' can be applied to all elements relevant to the present thesis (people, societies, films, scripts, actors, etc.).

involved in translation are likely to be involved in the treatment of multilingualism in some way.

Furthermore, despite the acknowledged link between the linguistic level and the remaining cinematographic codes, multimodal studies of the translation of multilingualism remain scant. Indeed, multilingualism has only been approached in relation to subtitling (Sanz Ortega 2009; 2011), but not to dubbing. However, the interrelation of these elements needs to be considered to fully understand their influence and/or determination concerning translational operations. The application of a multimodal approach makes this thesis the first comprehensive multimodal analysis of dubbing in relation to multilingualism.

2. Research aims and objectives

This thesis designs a descriptive and multimodal methodology for the analysis of polyglot films with a recurrent use of languages with the aim of (1) examining the issue of multilingualism at every stage of the dubbing process, and (2) exploring whether and how dubbing affects the plot and characterisation of original polyglot films. These two foci are divided into the following research questions:

- (Q1) How are foreign dialogues produced and subtitled in original polyglot films and what is their effect/influence on the subsequent dubbing process?
- (Q2) What is the role of the different dubbing agents in the treatment of multilingualism?
- (Q3) What AVT modalities are used to deal with foreign languages and what is the reasoning behind this decision?
- (Q4) What micro-textual problems arise after the selection of an AVT modality or combination of them and how does cinematographic language influence translation solutions?
- (Q5) How neutral and/or standardised are the dubbed versions of polyglot films?

- (Q6) What are the potential consequences of dubbing a polyglot film in relation to plot and characterisation?

The methodology devised includes four different stages that intend to provide answers to all these questions. The investigation of Q1 relies on para-textual information as well as interviews with the subtitling companies of the films. The effects thereof on the translation process, as well as Q2, are evaluated through the information extracted from semi-structured interviews with the main agents involved in the dubbing process. These interviews allow for the consideration of external factors and their influence on polyglot translated products. Q3 is assessed through agents' replies as well as empirical observation regarding the treatment of languages. It is here that the constant presence of foreign languages brings to light a series of issues related to the subject of language quantity. Q4 and Q5 are thoroughly examined through the design of multimodal transcription sheets. Drawing on Chaume's integrated model of analysis (2004a), the multimodal analysis is complemented by Baldry and Thibault's (2006) multimodal transcription and Bonsignori's guidelines (2009) for prosodic transcription. As a result, the multimodal sheets encompass all relevant aural and visual elements for translation purposes while collecting micro-textual translation issues and any characterisation techniques at syntactic, lexical, pragmatic and phonetic levels. On this matter, the selection of films where languages are used recurrently allows for the incorporation of a high number of issues. Finally, to account for the potential effect of dubbing on a film (Q6), this study adopts Vanoye's distinction between horizontal and vertical dimensions (1985), i.e. it compares information between fictional characters and/or fictional characters and domestic and target audiences. Undoubtedly, the data extracted from Q6 can only be regarded as illustrative.

In short, this thesis incorporates para-textual material, semi-structured interviews as well as empirical observation through a descriptive and multimodal methodology to provide a general insight into the dubbing of polyglot films and its potential consequences.

3. Scope

In order to keep the data within manageable boundaries, this research designed a descriptive and empirical procedure for the collection of a representative body of films. The corpus was restricted to four polyglot films produced between 2000 and 2010 where a predominant

language is difficult to define. This particular time period was decided in light of the increasing presence of languages in films according to the UNESCO Institute for Statistics (UIS) and other film scholars (Heiss 2004; Wahl 2005). Moreover, as the research questions require access to both original films and their dubbed counterparts, only films accessible in DVD format were considered. Finally, within the descriptive paradigm, the particular socio-cultural context of Spain was selected to account for the treatment of multilingualism in a particular dubbing country. This study comprises the following four films:

One Day in Europe (Hannes Stöhr 2005)

Babel (Alejandro González Iñárritu 2006)

Auf der anderen Seite (*The Edge of Heaven*, Fatih Akin 2007)

Inglourious Basterds (Quentin Tarantino 2009)

4. Structure of this thesis

This thesis is structured into six chapters. Chapter 1 introduces the current relevance of multilingualism worldwide to then examine the relation between multilingualism and translation. In doing so, the narrowing perspective of a ‘one-to-one’ notion of translation is problematised. Subsequently, this chapter focuses on multilingualism in the film industry, the change of attitudes towards languages, their contribution towards filmic portrayals as well as the translation methods used for domestic and target audiences. Throughout this description, the concept of polyglot film as a film genre is challenged.

Chapter 2 explores AVT and film language. The first section describes the conventions of dubbing and subtitling as the only additional method that can be used in combination with dubbing. In doing so, the dubbing process is explored and the limitations/issues emerging in relation to multilingualism indicated. Subsequently, the factors affecting the selection of AVT methods are discussed and Spain is introduced as the focus of this research. Particular attention is paid to Spain’s national screening habits and audience linguistic knowledge, to assess their influence on solutions at macro- and microstructure levels. Finally, a terminological distinction is established between ‘method’ and ‘technique’ to classify decisions regarding Q3 and Q4/Q5. The second section delineates all cinematographic elements and their influence on translational solutions, while stressing the need to incorporate film dialogue as a film component.

Chapter 3 introduces the descriptive approach which demarcates the in-depth procedure followed to select the corpus under investigation. Finally, it presents and exemplifies the different stages of the methodology designed, to illustrate its usefulness for the AVT field.

Chapters 4, 5 and 6 present the results of the analysis. Chapter 4 analyses the role of languages and translation in original polyglot films and then assesses their influence on solutions at the macro-textual level (i.e. the selection of AVT methods) and the translation process, particularly for translators. Chapter 5 explores the selection of AVT methods and the rationale behind it. It also highlights some assumptions regarding the different effects of dubbing on plot and characterisation in relation to domestic audiences. Chapter 6 begins with a comprehensive taxonomy of the techniques detected through the descriptive and multimodal analyses. The remaining two sections analyse micro-textual issues and the influence of cinematographic elements in decision-making, whilst stressing other limitations related to professional and economic means. This is followed by a classification of linguistic cues exploited in dubbed films.

The Conclusion revisits the primary aims and research questions of this thesis and assesses the results obtained through the different analytical chapters. Critically evaluating the effectiveness of the proposed methodology in relation to the dubbing process and its effect on the perception of polyglot films, the conclusion goes on to propose avenues for future research.

1. MULTILINGUALISM, CINEMA AND TRANSLATION

The primary goal of this chapter is to contextualise multilingualism and language contact both in society and cinematic productions. The first section focuses on languages from a sociolinguistic perspective to subsequently link multilingualism to translation. Section 1.2 examines the evolution, attitudes and roles of foreign languages on screen over time to critically evaluate the changes that have been taking place since the introduction of sound. Section 1.3 develops the features and the concept of ‘polyglot film’ as a film genre, while tackling some problematic issues attached to this concept. The last two sections revolve around the translation of audiovisual material by providing an overview of solutions and factors that impact on the treatment of multilingualism.

1.1. The world after The Tower of Babel

Given that numerous films aim to depict the reality of the world (Heiss 2004: 209), this section provides some insight into the actual coexistence of languages, the information they carry as well as their role not only in society but in other spheres and sectors. Likewise, the connection between multilingualism and translation is sketched to highlight the necessity to embrace a more open conception of translation that can help address the challenges posed by multilingualism.

1.1.1. Multilingualism and language contact: a reflection of our current world

1.1.1.1. Monolingualism vs. multilingualism

Although scholars from various fields assert that we live side by side with the phenomenon of multilingualism (see Myers-Scotton 2006; Auer and Li 2007), the overall perception is that the coexistence of different languages is rather the exception. The reason behind this assumption lies in the monolingual organisation that Western societies have applied since the 19th century, where there was “a one-to-one match between *one* territory, *one* nation, *one* language and *one* literature” (Meylaerts 2006: 1) to inculcate a common identity upon their citizens.

Despite this monolingual perception, the phenomenon of multilingualism has been present throughout history due to political, economic, historical and psychological circumstances (Myers-Scotton 2006: 11). Many argue that the scant visibility of multilingualism is due to the negative connotations associated with this term, many of which still linger on. For centuries, multilingualism has been regarded as the consequence of a disturbance in the ‘language order’ caused by the unpredicted contact among languages due to conquests or migrations (Auer and Li 2007: 2). Nowadays, however, a change of viewpoint has taken place as a result of technological (telephone, radio, and television) and political progress (Romaine 2006: 395) and phenomena worldwide such as travelling and migration. Linguistic and cultural diversities have come to the fore and multi-ethnic and multicultural societies have become commonplace, raising awareness of the presence of languages in any sphere of human activity, from hotels and supermarkets to literature, politics and mass media. Similarly, in opposition to the organisation established in the 19th century, bilingual situations and the emergence of language variants, mixtures and hybrids attest to the blurring of linguistic boundaries. It is interesting to note that what could be regarded as something positive and enriching can indeed be seen as a double-edged sword. While this globalisation is often judged as a threat to the linguistic diversity of the world in terms of standardisation and homogenisation, it is undeniable that “in some sense, globalisation offers increased opportunities for language contact and multilingualism” (Auer and Li 2007: 9).

The increasing efforts to accommodate this multilingual situation at political and academic levels also confirm that multilingualism is here to stay, with transnational organisations such as the European Union (EU) passing language policies “capable of building new forms of belonging to a *multilingual* and *multination* state” (Meylaerts 2006: 2)³. These steps are, however, relatively slow considering the concept of language as one of the most symbolic expressions of unity. Similarly, numerous academics are now becoming aware of “the real multilingualism lying beneath the surface of official, often State-induced, monolingualism” (Delabastita and Grutman 2005: 14). Thus, disciplines such as Applied Linguistics and Sociolinguistics investigate the issues of language and verbal interaction that arise out of the needs of language users (see Auer and Li 2007), language patterns in multilingual communities, as well as the social motivations for using one language over

³ Following the definition of multilingualism provided in the introduction, these policies understand multilingualism as the translation of documents into different languages, and not as the presence of two or more languages in a particular document.

another among bilinguals or multilinguals (see Ferguson 2000; Wardhaugh 2002). The next section aims to examine the reasons for manifestations of bilingualism, multilingualism and language contact in individuals, societies and other sectors to yield some insight into how filmmakers can exploit languages in their filmic portrayals.

1.1.1.2. Manifestations of multilingualism

Before delving into how multilingualism emerges, it should be noticed that scholars do not agree upon the level of language proficiency necessary for a speaker to be considered bilingual. Following general consent, bilingualism is understood here as the ability to establish a casual conversation in a different language (Myers-Scotton 2006: 44)⁴. The situations promoting bilingual or multilingual situations are many, but according to Myers-Scotton, ‘close proximity’ and ‘displacement’ are the two main sets of conditions under which bilingual or multilingual situations arise. In cases of ‘close proximity’, people from different linguistic communities are in touch in everyday life situations (2006: 45), e.g. border crossings. Regrettably, more often than not, bilingual or multilingual situations are a result of displacement due to waves of immigration, wars, etc. (*ibid.*), where displaced communities are forced or feel the need to learn the language of the host country to integrate socially. As Romaine argues, for many immigrants and non-prestige social groups wishing to gain upward social mobility, “[l]anguage can often be the product of a necessity rather than a choice” (2006: 391). Besides these two conditions, people learn other languages to achieve socio-economic mobility as the acquisition of languages can secure a better job or higher social status (Myers-Scotton 2006: 61). In this regard, this climate of globalisation clearly promotes the languages of wider communication, such as Mandarin or English (*ibid.*: 136). Among these languages, English has plainly emerged as the *lingua franca par excellence*. As Romaine stresses, the victory of English lies in its use as a second language in different domains worldwide (commerce, diplomacy, media, cultural exchange, etc.), allowing people from different linguistic backgrounds to communicate (2006: 395). Be it English or any other language, what these situations reveal is that many people today are exposed to situations or conditions that require at least some kind of ‘functional’ bilingualism, where one language or another is used according to situation and context.

⁴ This definition is however revisited in relation to film and translation in section 1.3.2.

Multilingualism can manifest itself in different forms. Some bilingual situations are characterised by a situation of *diglossia*, where two languages or varieties coexist, but are used with a particular goal and in a particular moment (Ferguson 2000: 65). This phenomenon is common in societies where one of the languages enjoys prestige or social or political privileges. The most obvious form of multilingualism is *code-switching* (CS), which refers to “the alternation of two languages within a single discourse, sentence or constituent” (Poplack 1980: 583). Users of CS come from very diverse linguistic and cultural settings and they mix codes when interacting with people from different linguistic backgrounds. It is a fairly common phenomenon in former European colonies where the colonial countries’ own tongue and the language of the colonising power alternate, or among first- and second-generation immigrants (e.g. Turkish and German in Germany or Spanish and English in the US). Through CS participants exploit the strong emblematic power of language to stress beliefs, values and conventions, while also determining in-and-out group boundaries (Dabène and Moore 1995: 24).

All this leads to the consideration of two concepts strongly linked to language: identity and ideology. Indeed, language is barely ever used solely as an instrument to communicate messages. Language is a strong sign of identity, and this is why “[c]laims to national identity are often strengthened by claims to linguistic separateness” (Boyd-Barret *et al.* 1996: 426). Within bilingual and multilingual communities, the selection of one particular language might be a way of including or excluding members and/or emphasising group feelings (Appel and Muysken 1990: 11). Furthermore, one could claim that this multilingual climate has exacerbated the use of language as a sign of identity. Truthfully, given the wide range of cultures coexisting, language can be deemed as a reliable feature to identify the ethnicity a person belongs to.

In turn, the concept of ideology comes to the fore through the attitudes of individuals towards a language and its users. As a matter of fact, speakers are aware that some languages enjoy more social and economic prestige than others. This value is decided based on a series of factors such as the status, and the political, economic and social power of different groups of speakers as well as the vitality of the language and cohesion among the group. Thus, official languages tend to enjoy prestige and this explains why the less powerful group learns the language of the main group and not vice versa (Myers-Scotton 2006: 9).

In light of this, the possibilities that language offers for filmic portrayals seem very broad. Films can depict multilingual situations due to ‘close proximity’, ‘displacement’ or the desire for upward mobility. The incorporation of CS can also contribute to construct the interpersonal relationships of characters according to their nationalities or social groups. Similarly, the representation of languages can portray their power in terms of identity, while its absence can be examined ideologically.

Multilingualism can also be perceived in more particular sectors and activities such as literature or the mass media where there has been an upsurge “of fictional materials that have explicitly multilingual and multicultural settings and that involve translation scenes” (Delabastita and Grutman 2005: 28). This hybridity seems to have initiated with postcolonial literature, where writers still use ‘main’ languages such as English and French to guarantee the distribution of their works worldwide, while including a mixture of linguistic and cultural elements that turns them into hybrid cultural artefacts. Considering that language was used as a major means of control by colonisers, this mishmash of languages can be regarded as a way of challenging the imperialist powers (Sales 2004: 168 in López Delgado 2007: 59-60). Diaspora writers display a similar attitude by resorting to multilingualism with the aim of conveying “the linguistic heterogeneity of their speech communities” (Grutman 1998: 159). However, nowadays this amalgam of languages cannot be confined to postcolonial literature, but an element exploited in a wide range of spheres.

Of particular interest for this project is the use of multilingualism and language contact in the media. Bilingualism and multilingualism in media discourse can traditionally be found in different genres, such as advertising, radio programmes and music – a phenomenon that thrived particularly during the 1990s (Androutsopoulos 2007: 207). Today these bilingual and multilingual practices are incorporated in a more consistent way. The reason behind this seems to be the increasing access of marginalised social groups to media production and the use of Internet and free broadcasting means to engage with their communities (*ibid.*: 208). Considering the current large-scale exposure to mass media, it seems reasonable to predict a broader embrace of languages worldwide as well as a general acceptance that language coexistence is here to stay. In what follows, the role of translation nowadays and the relation of multilingualism and translation are discussed.

1.1.2. Multilingualism and translation

Modern globalised society raises questions regarding the role and, most importantly, the present (and future) necessity of translation. Following Eugene Eoyang, we might talk of ourselves as being in a ‘post-Babelian phase’, in which an increasing number of people master more than one language, but where translation is still a major activity (1993: 4-9 in Chan 2002: 49). Although one could argue that the future of translation will be played down due to the increasing knowledge of languages – particularly English – I believe that translation is likely to continue to play a primary role due to two important aspects related to language.

Firstly, it seems unrealistic to predict the supremacy of English given the aforementioned role of language as a symbolic expression of unity. Individuals are indeed reluctant to put aside this strong emblematic power of language so strongly attached to culture and identity. Secondly, and in relation to this first point, the transmission of information alone cannot account for the use of translation (Denison 1978: 313). Participants with a passive knowledge of other languages demand accessing information in their own mother tongue “for reasons of ritual, dignity, civil rights or time gaining” (*ibid.*: 314). Hence, translation does not only convey information, but a set of social presuppositions too. This is particularly evident in multilingual societies, where translation is deeply institutionalised (Meylaerts 2006: 2). For example, the European Commission declares that its goal is “to give all EU citizens access to legislation, procedures and information of the Union in their own language”⁵. As a consequence, this policy of linguistic protection greatly promotes translation⁶. Bearing all this in mind, the activity of translation seems to be far from being dismissed. Quite the contrary, translation is an indispensable tool due to the constant circulation of information, services and people. Furthermore, as long as people keep assigning strong identity connotations to languages, it seems safe to state that translation will continue to be a ‘necessary evil’.

Within the realm of TS, many scholars have felt, until recently, the necessity to justify their interest in this ‘unusual’ topic (Delabastita and Grutman 2005: 11). According to Grutman,

⁵ Information extracted from the document ‘Europeans and their languages’ (2006) included in the Eurobarometer; http://ec.europa.eu/public_opinion/archives/ebs/ebs_243_en.pdf (last accessed 17th November 2014).

⁶ Interestingly, the function of translation in institutions can be considered ambivalent in that it allows the organisation of a multilingual society in a monolingual way by allowing citizens to access information in their mother tongue (*ibid.*: 3).

the limited attention paid to the relation between multilingualism and translation is due to the fact that “multilingualism and translation are not usually considered in connection with each other. Whereas multilingualism evokes the co-presence of two or more languages (in a given society, text or individual), translation involves a substitution of *one* language for *another*” (1998: 157, my emphasis). Although this one-to-one translation solution is still widely spread, Meylaerts warns that, by approaching translation from a monolingual perspective, two factors are neglected (2006: 5). Firstly, discourses are never described in a completely monolingual way, as they tend to incorporate elements representative of the actual social multilingualism. Secondly, this definition overlooks the possibility that given the current linguistic and cultural contact “the monolingualism of the authors, critics, audiences, etc. in the source and target cultures may be less absolute than conventionally expected” (*ibid.*). Consequently, increasing production of multilingual texts together with growing contact among cultures makes it necessary for the TS field to accommodate or embrace a broader definition of translation that leaves behind the ‘one source language (SL)-one target language (TL)’ perception⁷.

Since the first signs of interest in the relation between multilingualism and translation from the literary world in the 1980s, TS has proven to be a more than adequate discipline to address questions of nationhood, identity, power relations, etc. In fact, the presence of various languages – and therefore, cultures – in any given text stresses the relevance of translation in intercultural communication as well as its responsibility in the representation of power relations. Hence, the reproduction or homogenisation of languages through translation can act as an important discursive tool to reaffirm or counteract hegemonic practices. However, from a pure translation perspective, the problem of how multilingualism can be represented “through a communicative medium which is normally unilingual” (Sternberg 1981: 222) remains. This is particularly problematic given that, if each language portrays one particular world, in a multilingual text a multiplicity of worlds is depicted (Chan 2002: 67). This ‘unilinguality’ seems to explain why languages tend to be levelled out through translation (section 1.5). Although, arguably, the medium alone cannot be held responsible for monolingual practices, it is true that translators and other agents often collide with some of the restrictions of the medium in their attempt to portray linguistic diversity (section 1.5). On this matter, the polysemiotic nature of audiovisual texts can be said to offer a wider range of

⁷ Section 2.1 further describes how this monolingual conception of translation limits the possibilities to translate polyglot texts.

solutions to reproduce linguistic diversity even if conventions and other factors limit the applicability of additional options (section 2.1). Drawing on works from Film Studies and TS, the next section explores the use of multilingualism in audiovisual texts in order to focus on films as the main object of this research.

1.2. Multilingualism in audiovisual material

This section describes different aspects. Firstly, the origin and evolution of languages is explained with particular emphasis on the changes in current film practices and how that contributes to language visibility. Secondly, different attitudes towards languages are described. Finally, a contrast is established between traditional and more recent functions of languages in films. Although intrinsically interwoven, these aspects are explained separately for the purposes of clarity.

1.2.1. Origin and evolution of multilingualism in cinema

The presence of multilingualism in cinema can be traced back to the early sound era in the late 1920s – early 1930s. The arrival of sound challenged the allegory of the ‘visual esperanto’ of silent films as audiences were “obliged to confront particular voices speaking particular languages not necessarily identifiable with their own” (Shochat and Stam 1985: 46)⁸. In this regard, several strategies were devised to surmount the language problem that sound had introduced. After subtitling and dubbing were initially dismissed due to technical problems and poor techniques of sound mixing and synchronization at the time (Vincendeau 1988: 33; Ďurovičová 1992: 148), Hollywood studios, which had dominated the silent film market, considered the possibility of multiple language versions (MLV) or double shootings.

MLVs consisted of shooting the same film in different languages simultaneously, replacing director, cast, settings, etc. for each version. As a general rule, actors were native speakers of the language of the country the version was exported to (Garncarz 1999: 253) but sometimes renowned polyglot stars such as Greta Garbo, Marlene Dietrich or Lilian Harvey performed in

⁸ Indeed, as Dwyer explains, a wide range of translational practices of linguistic and ideological nature – from intertitles, live commentators to plot adjustments – was required to maintain this fictional universality (2005: 301).

different languages (Vincendeau 1988: 26). MLVs entailed then a high degree of cultural adaptation to hide from the audience that these films were, in fact, translations. On this point, these final MLV products reveal an interesting contrast in relation to the use of languages during shooting. As Rossholm states, MLV studios were “enclosed spaces in which languages and cultures were mixed and developed” (2006: 125). It could be argued then that while language cooperation and translation were at the heart of the filming of MLVs, the final goal was a film concealing any trace of linguistic or translational problems.

The alteration that MLVs went through is also clearly evidenced in the way they were distributed, as only one version was circulated to one specific audience and this audience was not supposed to know about the existence of other versions (Vincendeau 1988: 27). Some famous MLVs include *Die Drei von der Tankstelle / Le Chemin du Paradis* (Thiele 1930) or *Der Kongreß tanzt / Le Congrès s’amuse* (Charell 1931). This strategy was mainly used between 1929 and 1933, when it became apparent that MLVs were not an economically viable option. By then, dubbing and subtitling had developed and began to gain ground as translation methods (Shochat and Stam 1985: 46; Ďurovičová 1992: 139). With the disappearance of MLVs, where translation was an integral part of the filmmaking process, translation became an element linked only to the distribution process of films into foreign markets (Romero Fresco 2013: 206).

Besides the popularity of MLVs, another less well-known option was developed to facilitate the international distribution of early sound films. Coined ‘Babelonian’ shootings (Dries 1995 in Betz 2001: 29) or polyglot films (Vincendeau 1988: 27), these productions had two or more languages embedded into the setting, narrative and dialogue (Dwyer 2005: 305). Early polyglot films constituted “a way of coming to terms with language barriers by combining different languages intelligible to different audiences” (Rossholm 2006: 66). The production of the first bilingual films took place between 1931 and 1932, where two languages – mainly French and German – were constantly present. The two most celebrated films were *Kameradschaft / La Tragédie de la Mine* (Comradeship, Pabst 1931) and *Hallo Hallo! Hier Spricht Berlin! / Allo Berlin? Ici Paris! (Here’s Berlin, Duvivier 1932)*. In *Kameradschaft*, German coal miners try to rescue French miners from a collapsing mine. Despite being unable to understand each other, gestures unite both groups and the language barrier is surmounted. Similarly, *Allo Berlin? Ici Paris!* is a love story about two switchboard operators working in Paris and Berlin respectively, who struggle to communicate over the phone due to their

different languages. These first polyglot films reveal two interesting facts. Firstly, they were designed so that both audiences – French and German – could understand the films without the aid of subtitles (Garncarz 1999: 256). This was done through the repetition of the same message in both languages – a strategy clearly facilitated by their plots. Secondly, these films portray the utopian dimension that universal emotions and communication technology can overcome linguistic differences (e.g. through the concepts of solidarity and love and the use of the telephone for these films) (Rossholm 2006: 68). In doing so, early polyglot films are interestingly contradictory in that while they challenge cinema as a universal language by incorporating language barriers and translation problems to fictional stories, language and translation were devised only for *distribution* purposes (Vincendeau 1988: 27), revealing a pure interest in languages as a commercialisation strategy and not as a diegetic element, i.e. as part of the story world. The lack of relevance of language and translation within these fictional stories seems to be further reinforced visually by conveying the idea that elements such as feelings and technology are enough to transcend linguistic barriers, which is far from true⁹. However, it did not take long before polyglot films evolved and turned into “a discrete mode of narrative and aesthetic expression” (Wahl 2008: 349). Since then, polyglot films have incorporated languages in an attempt to add linguistic veracity to filmic portrayals within the limits of cinematography language (section 1.3).

Besides MLVs and polyglot films, Josephine Dries considers two other methods of multilingual production (1995: 39 in Betz 2001: 38). The first is *remakes*, defined as MLVs produced from the same source film but with a time gap between versions (Vincendeau 1988: 26). The second is a type of film that Dries does not term but defines as “the production that is shot in one language and afterwards dubbed into other languages. Actors can be of different nationalities, but they must have the ability to act in the shooting language” (1995: 41 in Betz 2001: 38). It is this latter option, or ‘monolingual version’ for ease of reference, that became the most widely spread for film distribution after the development of AVT methods such as dubbing and subtitling.

Considering these methods of multilingual production and before further examining the changes affecting the film market, two important considerations must be stressed at this stage.

⁹ To the extent of my knowledge, no extra-textual data or reviews have been analysed as to whether these early polyglot films succeeded in surmounting language barriers. As languages were introduced for industrial reasons, this raises questions about the efficacy of foreign languages as a way of overcoming the problem of sound for films whose plot cannot be adapted to facilitate the reproduction of a message in two languages.

Firstly, MLVs, remakes and ‘monolingual versions’ do not involve multiple languages. They replace one language with another for distribution purposes. Polyglot films however, containing a multiplicity of languages, are arguably the only genuine example of a multilingual film¹⁰. Secondly, the change of language function that polyglot films experienced allows for an important comparison with MLVs/remakes regarding their rapprochement to language. Dwyer remarks that, while MLVs tried to reduce the presence of any foreign element, be it linguistic or cultural, current polyglot films celebrate the existence of language diversity in films by emphasising “untranslatability, cultural disjunction and gaps in meaning” (2005: 305)¹¹. In doing so, polyglot films dismantle the myth of the universality of cinema language since they “do not try to hide the diversity of human life behind the mask of a universal language” (Wahl 2005: online).

As stated above, the most common method in cinema is to ignore polyglot sound/image tracks, even if attitudes are slowly changing. This became possible through the development of a range of translation tools (dubbing, subtitling, etc.) that facilitated the ongoing dominance of the American film industry by turning English into the *lingua franca* of the cinematic world (Dwyer 2005: 306-307). On account of its monoglot habitus, Hollywood has become an agent of cultural colonisation and has been accused of speaking in the name of other nations, thus restricting their linguistic autonomy. As Shochat and Stam put it, “Hollywood proposed to tell the story of nations not only to Americans, but also for the other nations themselves, and always in English” (1985: 36). Well-known examples include *Schindler’s List* (Spielberg 1993) or *The Reader* (Daldry 2008) with stories set in Germany but shot mainly in English. This linguistic inaccuracy has only been possible through audiences’ willingness to “suspend critical questions and scepticism about truth and historical accuracy” (Delabastita 2002: 307). This implies that audiences accept this discrepancy between language and character and/or country for the sake of comprehension. On this point, it is worth noting the contrast between this acoustic imprecision and the meticulous effort extended to accurately represent such foreignness visually. As films are generally regarded as

¹⁰ This does not mean that remakes, ‘monolingual versions’ and ‘double shootings’ cannot introduce a limited number of words/dialogues in a different language. However, these productions are not interested in depicting languages on screen as polyglot productions do.

¹¹ As MLVs dubbed the whole body of the actor, not only his/her voice (Vincendeau 1988: 34), MLVs can be regarded as a more radical solution to the language problem than current AVT methods.

a visual art (section 2.2.1), any visible distortion seems less likely to pass unnoticed, while acoustic misrepresentation is not always questioned¹².

This linguistic hegemony has consequences for other film markets as well. Jäckel claims that European film producers consider shooting in English “as a way of breaking into the English language market, the largest in the world in terms of purchasing power” (2001: 73-74). While there are examples in smaller domestic film markets of films shot entirely or partially in English to enhance revenues abroad, this trend is far from true for larger film industries such as France or Germany. Considering the link between language and identity (section 1.1.2), it is not surprising that many film industries resist shooting in English. Similarly, different domestic markets can also be blamed for following monolingual attitudes in their filmic portrayals, even if in a more accidental way. This might have to do with the fact that other film industries do not attempt to depict stories set in other countries as regularly as Hollywood does. However, they seem to be willing to comply with the same linguistic attitude if necessary [e.g. *Bwana* (Uribe 1996) or the more well-know *La Pianiste* (*The Piano Teacher*, Haneke 2001)]. All in all, what this tendency reveals is a ‘priority scale’, where financial reasons come first.

Other motives underlying such monolingual tendencies may have to do with technical aspects. Firstly, production companies, worried that foreign languages might discourage viewers, pressurise filmmakers into shooting in the language of that country in the hope of minimising economic risk (Biscio 2013: 70). In the case of Hollywood, this concern seems to be related to the misconceived perception that the Anglophone audience is resistant to both subtitling and dubbing (Rich 2004: 164), due to prevalent monolingual film habits. Audiences do seem however, more accepting of subtitles than generally assumed, as evidenced by the increasing use of part-subtitles in recent years (O’Sullivan 2007: 83). Secondly, the decision to flatten out languages might be linked to personal limitations, such as the difficulty of directing actors and crews effectively in a different language or the necessity to sacrifice them for the sake of major film stars unable to speak foreign languages (O’Sullivan 2011: 29-30).

¹² It is interesting to notice that dubbing audiences are willing to criticise the acoustic inaccuracy of original versions (OV) but not that of dubbed versions (DV). For instance, German viewers might question the credibility of an OV American film set in Germany where characters speak in English. However, this distortion is accepted, for example, when Americans speak German in the DV of a film set in the US.

The aforementioned reasons explain the widespread use of English and the staggering decline in the production of polyglot films from the 1940s for forty years once they were not used as a shooting strategy to overcome the language barrier problem (Wahl 2008: 348). During that time, polyglot productions seem to have offered an alternative only to ‘auteurs’ like Antonioni (e.g. *I Vinti/The Vanquished*, 1953) or Godard (*Le Mépris/Contempt* 1963) and for arthouse and independent films (O’Sullivan 2007: 83). It was not until the 1980s and more particularly the 1990s that a change of attitudes towards languages took place (Heiss 2004: 329). Actually, Wahl links the upsurge of polyglot films to the increasing perception of social phenomena involving large scale language and human contact globally (2005: online). Since then films have increasingly portrayed the world’s polyglossia to represent more accurately inter-cultural (mis)communication, multi-ethnic environments, etc. from a linguistic perspective. Some initial statistical data regarding the production of polyglot films between 2007 and 2009 bear witness to this change¹³. According to the UIS, an average of 44 polyglot films was produced within this time period, with 1 to 5 films per country¹⁴. Although production is still limited, their recent inclusion on surveys regarding language use in cinema suggests that these cultural changes do not pass unnoticed.

Although produced worldwide, polyglot films seem to have proliferated mainly in Europe. Indeed, according to Table 1, 73% of the polyglot films shot between 2007-2009 are European and North American¹⁵. The reasons underlying this go beyond Europe’s rich cultural and linguistic tradition, with all continents similarly endowed. An important motive might be related to a series of historical factors that affected the development of European cinema. Bergfelder refers particularly to “[t]he various waves of migration into and across Europe, motivated by the two world wars, national policies of ethnic exclusion, and the post-war legacy of colonialism and economic discrepancy between Europe and its others” (2005: 320). The portrayal of such issues calls then for a multiplicity of languages given the diversity of people and countries involved. In addition to this, Jäckel observes that multilingualism in films and TV is strongly linked to co-productions (2001: 85). Indeed, according to the UIS, most European films are produced in the form of co-productions, thereby promoting collaboration among countries. In these co-productions, the languages

¹³ This study provides additional statistical data over a larger period (10 years) to support this trend (section 3.2).

¹⁴ ‘Linguistic Diversity of Feature Films’, *UNESCO Institute for Statistics*, February 2012; <http://www.uis.unesco.org/FactSheets/Documents/fs17-2012-linguistic-diversity-film-en5.pdf> (last accessed 17th November 2014).

¹⁵ The UIS uses the term ‘multilingual film’ instead of ‘polyglot film’ (see Table 1).

incorporated in the films tend to exceed national languages – an attitude revealing a strong interest in incorporating foreign languages in domestic film production¹⁶ [e.g. *L'Auberge Espagnole* (*Pot Luck*, Klapisch 2002), a Spanish-French co-production shot in 7 languages or *Land and Freedom* (Loach 1995), co-produced by the UK, Spain, Germany and Italy in three languages].

	2007	2008	2009
Europe and North America	32	32	35
Sub-Saharan countries	0	5	0
Arab states	8	5	5
Asia	1	1	6
Pacific	1	1	0
Latin America and the Caribbean	1	1	0
Total multilingual films	43	45	46

Table 1. *Regional distribution of multilingual film production*¹⁷
(UIS, January 2012)

Although these conditions have turned Europe into a fruitful melting pot for polyglot films, their production cannot be restricted to this single geographical area. Thereby, Bollywood, the biggest film industry in the world, is depicting its linguistic wealth not only through cultural components but through its languages – mainly Punjabi, English, Hindi and Urdu [e.g. *Monsoon Wedding* (Nair 2001); *Rakhta Charitra* (Gopal Varma 2010)]. For India, increased shooting of polyglot films seems to be a strategy to target a wider market. As film critic Utpal Borpujari comments: “[m]ost of the filmmakers are working on two languages because of market demands and the add-on aspect is culture. This works in two ways – one is that the market gets expanded and, secondly, artistically speaking, you can transcend barriers”¹⁸. Borpujari’s statement suggests that the introduction of foreign languages in films cannot be solely associated with the aim of transcending linguistic conventions, but that market forces are also behind this trend. It could be said then that multilingualism is partly regarded as a way to facilitate the distribution of films just as early polyglot films did. This is further

¹⁶ Programmes such as ‘BABEL’ under the European Broadcast Union (EBU) have subsidised a number of polyglot co-productions to promote an inter-European program exchange (Gottlieb 2004: 89). However, Jäckel argues that paramount filmmaking initiatives such as the European Commission’s MEDIA programme fail to exhibit foreign languages on screen (2001: 85).

¹⁷ This table does not include films displaying what UNESCO terms ‘internal diversity’ i.e. films where “the languages of domestic film production mirror the linguistic characteristics of the country” (UIS). Therefore, it lacks some major film markets like India and Nigeria or smaller like Switzerland which are likely to insert their various domestic languages in their films.

¹⁸ Bansal, Robin (21st May 2011) ‘Bollywood Hones the Art of Multilinguals’, *Bollywood.com*; <http://www.bollywood.com/bollywood-hones-art-multilinguals> (last accessed 17th November 2014).

supported by UNESCO, which relates the ongoing production of polyglot films to the “expectation that films will have international appeal”, thus widening audiences and consequently, revenues¹⁹.

The American film machinery also shows signs of change through the combination of its hegemonic language and others (Wahl 2008: 350). In relation to Hollywood, Mingant stresses that “[m]ultilingualism on film is fuelled by a new desire to give a larger and more authentic representation of the non-American world” (2010: 713). To this end, Hollywood films increasingly star foreign actors speaking their native languages. Kozloff also emphasises the fact that multilingualism is present in all sorts of productions like comedies or dramas, which “indicates the pressure of forces besides genre or setting” (2000: 80). This, in turn, suggests then the compatibility of multilingualism with different genres and narratives (section 1.2.3).

The use of linguistic veracity in films cannot be solely explained as a method to attract audiences or in relation to co-productions. Indeed, scholars have identified further reasons to justify the current polyglot trend in films. Jäckel (2001: 82) and Gottlieb (2005: 17) stress the emergence of ‘sophisticated audiences’ or more demanding audiences that want to listen to the native language of foreign actors. Audiences are distancing themselves from the traditional notion that realism should be sacrificed for the sake of comfort. The reason behind this might be linked to the existence of more ‘hybrid’ and diversified viewers nowadays, who create pressure for films to appeal to different audiences. This means that languages can no longer be solely associated with an international audience or for art and independent films, for which language has never been an obstacle. Two facts seem to attest to the relevance of audience considerations: firstly, the increasing use of subtitles in mainstream films in recent years (O’Sullivan 2007: 81) suggests that viewers are prone to accept foreign languages, and secondly, the inclusion of comments on linguistic polyphony in film reviews and viewers’ comments – an aspect generally hitherto neglected by audiences (section 1.5). All this together with the heterogeneity of audiences should further undermine distributors’ fears as to the inclusion of foreign languages.

¹⁹ ‘From International Blockbusters to National Hits. Analysis of the 2010 UIS Survey on Feature Film Statistics’, *UNESCO Institute for Statistics*, February 2012; <http://www.uis.unesco.org/culture/Documents/ib8-analysis-cinema-production-2012-en2.pdf> (last accessed 17th November 2014).

Multilingualism has also become a recurrent feature in films produced in countries with a situation of heteroglossia (Díaz Cintas and Remael 2007: 58). These films portray ‘internal diversity’ in UNESCO’s terminology, i.e. they include the languages spoken in their respective countries. Although not all films portray all national languages in a single film, their domestic markets can be considered more inclined to include all or some of them. This is the case in India, Nigeria, Belgium and Canada. Examples include *Bon Cop, Bad Cop* (Canuel 2006) depicting the coexistence of English and French in Canada or *Spanglish* (Brooks 2004) with English and Spanish in the US. This situation is strongly related to another reason, namely the growing access of minority filmmakers to mainstream film production and their attempts to depict the conditions of immigrants and the diasporic existence of language minorities (Kozloff 2000: 80; Wahl 2005: online). In doing so, this new generation of filmmakers represents the real linguistic situation of officially monolingual countries like Germany, France or the UK, which are in fact multicultural and multilingual melting pots.

While filmic representation of migration is not new, the treatment of language in old and new migration films has added a new perspective. Traditionally, the languages of migrants and those subjugated have been present in the form of background noises, hence implying a lack of power and prestige (Shochat and Stam 1985: 54). Conversely, immigrants speak their native languages more frequently in films by minority filmmakers. This means that those *represented* mirror those *representing*, i.e. migrants make films about migrants. They are not only given a voice, but they do it in their native language to display their identity. Similarly, these films portray permanent clashes between generations and cultures represented through linguistic diversity, communication problems and translation [e.g. *Gegen die Wand* (Head-on Akin 2004); *Ae Fond Kiss* (Loach 2004)]. In doing so, these films portray polyglot communities more accurately by assigning the same relevance to characters’ utterances and the language selected (section 1.1.1.2). On this matter, it is worth highlighting the emergence of the so-called *accented films*, i.e. films made by postcolonial Third World filmmakers in their Western sojourns (Naficy 2001: 3). Naficy termed these films ‘accented’ due to the displacement and scattering of filmmakers as well as to their different production modes and style (*ibid.*: 4). Language in these films is a key feature. Indeed, accented filmmakers insist on writing their dialogues in their original language as a way of counteracting the gradual deterioration and loss of their mother tongue due to exilic and diasporic situations. It could be argued then that the use of languages unveils two interesting attitudes. On the one hand, these

films give voice to languages previously unheard, thus constituting a more ethical approach to the depiction of these communities. On the other hand, their topics and their portrayal of cultural and linguistic distinctiveness clearly illustrate the rise of identity politics by putting subculture's rights before commercial ones (Jäckel 2001: 87)²⁰.

In light of the above, it seems reasonable to state that more polyglot films are shot now than ever before and to propose that this trend is likely to continue²¹. While mainstream film distributors remain somewhat resistant to the use of foreign languages, numerous factors attest to changes in film distribution and consumption. In accordance with the reasons discussed above, and although still far from becoming the norm, it seems safe to state that English is slowly becoming less prevalent in films. In what follows, attitudes towards languages throughout cinematic history are explored in order to understand more recent changes.

1.2.2. Attitudes towards languages

Although languages have traditionally been disregarded in filmic portrayals, this section aims to illustrate the different devices used to represent multilingual situations on screen. To this end, the more comprehensive classification by Sternberg (1981), formulated for literature and adapted to films by O'Sullivan (2011), is preferred over Bleichenbacher's (2008). The latter is incorporated however, to establish similarities, differences, overlaps and deficiencies²². Figure 1 represents analogies between both taxonomies (solid-line arrows) and 'blurred' differences (dotted-line arrows). These devices are explained in ascending order of appearance in foreign languages in films.

²⁰ For more a detailed study on migration and language, see de Higes (2009, 2014), Baldo (2010), Berger and Komora (eds) (2010), Beseghi (2011), Minutella (2012), Biscio (2013).

²¹ While many scholars agree on this, some are more cautious when discussing this tendency, such as Sanaker who maintains that "we are still far from a 'modern' sensibility open to the polyglot film and to a realistic language representation" (2008: 148, *my translation*).

²² I believe that the problem with Bleichenbacher's adaptation of Mareš' taxonomy for the treatment of multilingual discourse in literature (2000 in Bleichenbacher 2008: 23-25) originates mainly in the lack of a quantitative criterion as to the use of foreign languages in different categories. The distinction between some of them seems quite arbitrary. These contradictions are explained within this section.

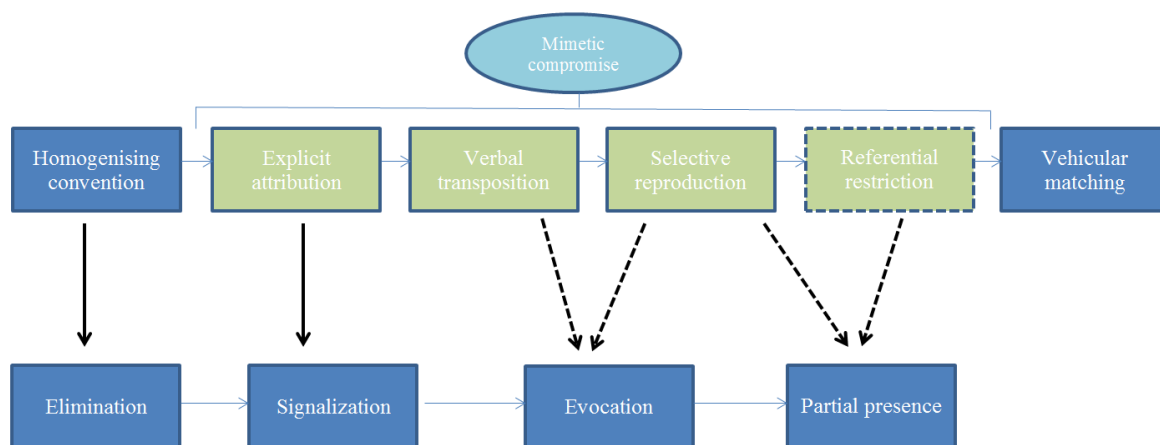


Figure 1. *Comparison between Sternberg's (1981) and Bleichenbacher's (2008) procedures for multilingual scenarios applied to cinema*

Sternberg devises a scale with two opposing poles: 'homogenising convention' and 'vehicular matching'. A film displaying *homogenising convention* (Sternberg 1981: 224), or what Bleichenbacher terms 'elimination' (2008: 57), dismisses linguistic verisimilitude and as such, lacks any 'verbal' allusion to or trace of the language replaced²³. Despite being absent in the sound track, films use their iconic nature to include references to languages in the form of extralinguistic elements (e.g. titles, landmarks, flags) (*ibid.*). Similarly, viewers might rely on their previous knowledge to find out about the language(s) characters would be speaking. Although this approach exists, O'Sullivan argues that "[v]ery few films entirely abandon any attempt to reflect the language of the place or period" (2011: 27). Indeed, filmmakers have a wide range of easily applicable tools with which to emulate languages.

A common device is the use of *explicit attribution* (Sternberg 1981: 231), or 'signalization' (Bleichenbacher 2008: 59), which implies the literal naming of a language. I agree with O'Sullivan that explicit attribution can be considered antithetical for films when the language spoken does not match the name of the language (2011: 30). As she cleverly exemplifies: "to say, in English, 'I am speaking French' is a performative contradiction" (*ibid.*). Consequently, explicit attribution needs to be accompanied by verbal utterances in a foreign language to avoid incongruence. For example, in *Harry Potter and the Chamber of Secrets* (Columbus 2002), Harry Potter speaks 'parseltongue', the language of serpents, and references to the actual name of the language are provided. Similarly, other

²³ Bleichenbacher contradicts himself shortly after by saying that 'elimination' is "often, though not always, accompanied by utterances where the other languages are not replaced" (*ibid.*: 70). If, following his definition, languages are *replaced*, statements in other languages cannot be included.

films make use of explicit attribution to inform viewers through narration that a language is ‘X’ but will be represented by ‘Y’, as in *Broken Arrow* (Daves 1950).

Verbal transposition involves the use of “forms of expression which evoke an underlying foreign language” (O’Sullivan 2011: 28)²⁴. Considering the hegemonic use of English, American film machinery has mainly deployed this strategy in the form of accents. The denotative meanings associated with pronunciation are exploited with two intentions: (1) to denote the origin of characters and/or (2) to indicate that action and dialogue are taking place in a different language (Lippi-Green 1997: 84). To this aim, accents are frequently employed with other ways of evoking languages, e.g. in the form of “syntactic forms, phonetic spellings or turns of phrase” (O’Sullivan 2011: 28). In order to select these aural features, filmmakers seem to rely on the sociolinguistic and cultural knowledge they believe they share with viewers. Linguistic accuracy aside, the usefulness of accents lies in the possibility of marking difference “without (up to a certain point) the discomfort of incomprehension (...). In a sense, the accent becomes the foreign language” (Cronin 2000: 11). This advantage is successful however only up to a point, as too many accents are likely to create confusion. A further reason might be related to actors’ language skills, as many find it difficult to disguise and target accents (Lippi-Green 1997: 84).

The replacement of languages with accents can be criticised not only on the basis of linguistic imprecision. In fact, they are widely regarded as a sign of “Hollywood’s cultural insensitivity” (Kozloff 2000: 81), as they create the illusion that English is spoken by everyone everywhere. Similarly, Hollywood may also be culpable for perpetuating stereotypes by exploiting grammatical features of certain nationalities or ethnicities as a shortcut to characterisation²⁵.

The first strategy that includes minimal use of foreign languages is *selective reproduction* (Sternberg 1981: 226), or Wahl’s *postcarding effect* (2005: online). Traditionally, foreign elements have been interspersed with a principal language, thus

²⁴ Sternberg’s and Bleichenbacher’s classifications start blurring here. For Bleichenbacher, accents, CS and words/expressions hard to render in English belong to the category of ‘evocation’. However, with the exception of accents, code-switching and words and expressions involve the *actual* use of foreign languages, even if minimally. Hence, these two strategies are excluded as they exceed Sternberg’s definition.

²⁵ The link between accents and stereotypes has been mainly analysed intralingually. Lippi-Green (1997) observed in a corpus of Disney films that characters associated with positive actions and motivations normally speak socially mainstream varieties of English, while those related to negative actions and motivations tend to make use of varieties of English associated to geographical regions or marginalised social groups.

reducing their role to mere exotic signs to lend local colour to a story. These include the use of greetings or well-known lexical words or sentences (e.g. the use of ‘*buongiorno*’ to set the film in Italy), exclamations, phatic speech markers or songs²⁶. The sporadic use of foreign languages, CS and short polyglot sequences as a sign of foreignness became famous as early as 1930 with films such as *Melodie des Herzens* (*Melody of the Heart*, Schwarz 1929) or *Der Blaue Engel* (*The Blue Angel*, von Sternberg 1930) and has been exploited ever since (Heiss 2004: 209; Rossholm 2006: 65). These formulaic expressions work as mimetic gesture, i.e. they remind the viewer that the film takes place in a foreign land, despite being told entirely in English, while also denoting the ‘otherness’ of characters. Consequently, no bilingual competence is required, but the average spectator is expected to recognise stereotyped words and expressions based on their aesthetic value and their indexical or symbolic force²⁷.

Beside the aforementioned mimetic options, Sternberg also accounts for stories set in linguistically uniform scenarios, which he terms *referential restriction* (1981: 223). Although this definition does not refer to multilingual situations, O’Sullivan broadens it by stating that this procedure “can also be understood as the potential for designing heterolingualism out of the narrative, or according it minor importance, in films where it might initially be expected to be important” (2011: 35-36). This means that films offer the possibility of limiting foreign languages within a filmic portrayal by turning a *represented* language into the *representing* language (generally English). Following this broader interpretation of referential restriction for films, it could be argued that films with a language shift embrace a certain mimetic compromise, even if marginally. Consequently, referential restriction has been accounted for as a type of mimetic compromise in Figure 1, but it has been represented through broken lines to illustrate the possibility of portraying a single linguistic community.

As previously described, the change of language might take place as the result of the filmmakers’ wish or due to technical limitations or distribution pressures. As Kozloff explains

²⁶ From a sociolinguistic perspective, the use of formulaic expressions can be considered instances of *minimal* or *token bilingualism*, a term applied to individuals “with only a few words and phrases in a second language” (Li 2000: 6). Without requiring any cognitive effort, minimal bilingualism “exploits the symbolic, rather than the referential, function of language” (Androutsopoulos 2007: 214).

²⁷ This category can incorporate elements included under Bleichenbacher’s ‘evocation’ and ‘partial reference’ such as minimal CS and words/expressions hard to render in English, irrelevant/easy understandable sentences, prayers, songs, linguistic landscape (i.e. the use of other languages in filmed writing) and unrealistic CS. It is interesting to point out that the elements included under these two categories are not clear-cut and could easily be included in both. For example, words and expressions hard to render in English are considered a case of ‘evocation’ but could be easily incorporated under ‘partial presence’.

“[n]aturally, the most realistic strategy would be to have such characters speak freely in their native languages, but strict realism always loses out to the other demands on film speech” (2000: 80). The shift between languages can be done at any given point in the film. Some films are told initially in a foreign language to subsequently swap into English, while others mix up foreign languages throughout the film. To ensure a smooth transition to the representing language, films use different devices. O’Sullivan rightfully observes that a common way of limiting the presence of a foreign language within a story is by introducing English-language speakers or learners, non-English-speaking characters wanting to practise their English or the revelation that a character presumed to be a non-English speaker has English competence (2011: 35-39). An example of the former is seen in *The Remains of the Day* (Ivory 1993) between Lord Darlington and the housekeeper:

DARLINGTON: I hear the young ladies from Germany have arrived?

KENTON: Yes, Milord, they’re just outside.

DARLINGTON: I’d like to say hello to them, practise my German.

KENTON: They do speak excellent English, Milord.

As with verbal transposition, referential restriction in films perpetuates the impression that “English is always spoken when it is needed” (O’Sullivan 2011: 38). Beside the inclusion of diegetic elements, films can manipulate sound, editing and other cinematographic elements to shift from the represented language to English without compromising the veracity of the film (section 2.2.1). This possibility seems to be exploited in films using a foreign language initially, where it is common for actors to learn some lines phonetically by heart to then swap to the representing language.

Although all the approaches examined thus far include a narrative (represented) language depicted through a narrational (representing) language, the last linguistic-representational possibility deals with films accepting the presence of languages as a natural fact. This means that the narrative language equals the narrational language. Films embracing the so-called *vehicular matching* engage with a series of matters affecting everyday life such as miscommunication, cultural distance or proximity, translation or untranslatability, thus reaffirming differences instead of limiting them or homogenising them as the rest of the options do. Consequently, given the presence of foreign languages, features like part-subtitling, no translation or diegetic interpreting can be considered inherent to this approach.

It is worth noticing that Bleichenbacher's classification does not incorporate an equivalent for Sternberg's vehicular matching, hence conveying the idea that mainstream English-language films only use foreign languages marginally while simultaneously denying the existence of polyglot films in contemporary Hollywood films.

Despite being the most ethical option in terms of language representation, two reasons account for their until-recently limited inclusion. On the one hand, Dwyer fittingly remarks that multilingualism in films opposes the use of English as a tool of control and colonisation, which explains "why polyglots present such a potential threat to commercial filmmaking" (2005: 304). Similarly, O'Sullivan adds that vehicular matching entails greater processing strain on audiences (2011: 25). As viewers lack the ease of a universal language, they are required to engage more actively with a range of translational and narrational tools, which distribution companies are concerned may deter viewers. As polyglot films are the focus of this study, this last category is fully examined in section 1.3.

In summary, the need to depict multilingual environments has led to the adoption of a series of approaches to language on screen, offering filmmakers a choice as to the degree of desired language accuracy based on commercial and artistic considerations. The number of strategies offering a mimetic compromise confirms that the homogenising convention is far from inexistent, although only films embodying vehicular matching reinforce differences in a more open way than commonly acknowledged. The next section discusses the evolution of the roles of foreign languages in films to account for the increasing visibility of languages in films.

1.2.3. *Roles of multilingualism*

Filmmakers have at their disposal a wide range of creative tools that contribute to building worlds, situations, actions and characters. While attention traditionally revolves around the visual components of cinematographic language, the focus here is on multilingualism as conveyed through dialogues²⁸. More particularly, the intention is to analyse how multilingualism contributes to filmic portrayals. In doing so, a comparison is drawn between traditional and more recent functions.

²⁸ However, visual elements are incorporated in the analysis. To leave them aside would necessarily imply a loss of meaning.

The previous section showed that minimal use of languages can serve as a shortcut for characterisation and a way of setting stories geographically. In addition to this, Kozloff argues that foreign languages have customarily been incorporated due to generic plot conventions (2000: 80). A clear example is western films, where small sequences in languages such as Spanish or Native American languages are introduced for plot reasons. Similarly, other films, and predominantly those set in the Third World, reduce foreign languages to background noises (Shochat and Stam 1985: 54). Thereby, the voice of the ‘other’ is distorted and silenced where undecipherable mutterings provide once more a flamboyant background but do not genuinely reflect real societies. By the same token, it is relatively common to encounter films where languages are exploited for comic relief (Chiaro 2007; Delabastita 2001, 2010). To this aim, filmmakers focus on concepts such as cross-language, foreignness, translation, mistranslations and cases of incomprehension or misapprehension, such as the translation into Italian by Guido (Roberto Benigni) of the orders shouted by a German soldier in *La Vita è Bella* (*Life Is Beautiful*, Benigni 1997) (see section 6.2.6).

Based on the above, films have traditionally focused on the symbolic potential of languages, while generally dismissing the denotative and connotative information they can add to cinematic depictions. Nonetheless, nowadays foreign dialogue is “no longer used merely as ornament, to mark location or nationality”, but it has “become a vehicle for plot and character development” (O’Sullivan 2007: 84). In doing so, film directors add verisimilitude to the linguistic plane, while acknowledging the real asset of languages to portray characters and develop narrative principles. However, it should be noted at this point that the context of situation in the making of a film “is an artificially produced situation” (Taylor 2006: 42), meaning that no matter how realistic filmmakers strive to be, films will never reflect a complete real situation. In Grutman’s words: “‘realism’ largely remains a matter of skilfully crafted ‘illusionism’” (2006: 19).

The use of language as a means of characterisation is manifold. A current trend lies in the inclusion of languages as a give-away of characters’ identities, particularly in films depicting multilingual communities, migration and situations of displacement. That language is the clearest marker of identity and cultural difference (section 1.1.1) makes it a suitable means of exploring concepts of identity and existence. For example, languages can reveal characters’ attachment to home or host societies, while their level of language mastery conveys their

societal integration or exclusion, etc.²⁹. All these situations derive in cases of CS and code-mixing (CM)³⁰, where the role of language can be said to be that of another character in the film [e.g. *Ae Fond Kiss* (Loach 2004); *Real Women Have Curves* (Cardoso 2002)]. The same applies to films about trips or wars, whether set in the present or past, where characters speak the language(s) corresponding to their nationality and which frequently incorporate current intercultural (mis)communication [*L'Auberge Espagnole* (*Pot Luck*, Klapisch 2002)]. All in all, in portraying languages that coexist, overlap and collide, many films openly stage the implications of everyday linguistic interactions in multilingual communities, the complexity of human communication, situations of marginalisation, language hierarchies, etc. Consequently, it seems difficult to establish a clear-cut difference between languages as a means of character configuration and as a vehicle for thematic construction. In fact, both roles work hand in hand in film depiction as languages reveal information about characters while portraying cosmopolitan settings.

Besides representing real interlingual situations, foreign languages are used with other intentions. Hence, films within the realm of Science Fiction abound in communication problems between different planetary or star systems due to interlinguistic differences. These films cleverly manipulate languages to create artificial ones (Gambier 2009: 184). A clear example is *Blade Runner* (Scott 1982) where the denizens speak a language called 'Cityspeak', a mishmash of words and expressions from Spanish, French, German, Chinese, Hungarian and Japanese. Similarly, languages create suspense by hiding and revealing information at different stages in a film, thus contributing to an aura of mystery [e.g. *The Interpreter* (Pollack 2005)]. This role seems to be generally facilitated by the lack of translation, which further contributes to distance the audience while helping to convey the sense of alienation that characters experience. This sense of alienation is by no means not restricted to the creation of suspense. For instance, current films combine foreign languages with no translation to make characters and viewers feel at a loss when confronted with far-off cultures, such as in *Un cuento chino* (*Chinese Take-away*, Borensztein 2011).

The increasing prominence of languages in films both in quantitative and qualitative terms has raised the visibility of translation. Cronin argues that translation in films is "not prompted

²⁹ Interestingly and despite the paramount role of language in defining people's identity, renowned works such as Dyer's (1998) and Klevan's (2005) on film characterisation and performance respectively barely mention language when discussing these two issues.

³⁰ The difference between CM and CS is further explained in section 6.3.

by altruism but by an acknowledgement that the consequences of language and cultural differences are inescapable whether in the Wild West, downtown Tokyo or in a galaxy, far, far away” (2009: xii)³¹. The growing introduction of languages has resulted in a greater presence of translation in films. This is indeed the case through a series of intra-diegetic (e.g. fictional interpreters, multilingual characters) and extra-diegetic means (subtitling, non-translated dialogues) (Dwyer 2005: 295) (see section 1.4.1). Translation has been the focus of some interesting research on what films say about translation and its difficulty (Grutman and Delabastita 2005; Cronin 2009). In fact, translation is at the core of many film narratives in cases of travelling, exploration, wars or suspense, and in many situations it is fictionalised in the form of interpreters. Such inclusion in films also allows for an understanding of the power of interpreters as intercultural mediators, particularly in situations of conflict. This is portrayed by giving interpreter characters a central role in the resolution (or non-resolution) of conflict, as protagonist, antagonist and/or helper in different situations (*ibid.*: 120) [*The Interpreter* (Pollack 2005); *Babel* (González Iñárritu 2006)].

In light of the above, by embracing a more accurate approach in linguistic terms, current films explore and exploit the potential of languages and translation in a wide range of themes. In what follows, the production and features of polyglot films as the focus of this study are explained in further detail.

1.3. The concept of polyglot film

Considering the different roles that multilingualism can play in film productions, this section aims to define polyglot films more accurately with the intention of differentiating them from other films which include foreign languages. First, the features of polyglot films are explained. Secondly, following Wahl, the notion of polyglot film as a film genre is presented and subsequently problematised as being too reductive. Finally, flaws identified in Wahl’s taxonomy are tackled, in an attempt to supplement them.

³¹ Cronin (2000, 2009) provides a thorough analysis of what films say about translation and the difficulty of translation in mainstream Hollywood cinema.

1.3.1. *Polyglot films as a film genre*

As discussed in section 1.2.2, polyglot films accept linguistic diversity and conflict “as a matter of course, as a fact of life and a factor of communication, and sometimes even deliberately seek them out – suiting the variations in the representational medium to the variations in the represented object” (Sternberg 1981: 223). They refuse to homogenise languages and instead embrace the more *ethical* and *naturalistic* approach of vehicular matching (Wahl 2005, 2008; O’Sullivan 2007, 2011). Multilingualism in these films can be said to respond to a desire to provide a more authentic representation of the world.

On a linguistic level, this realistic aspiration can be seen first and foremost in the pre-making of a film, where languages are “subject to careful planning, editing and staging” (Androutsopoulos 2007: 209). Two elements testify to the relevance of languages in a film’s early stages: scripts and castings. Although scant research has been conducted on the scripts of polyglot films, O’Sullivan has observed a tendency to write scripts monolingually (2011: 118). Romero Fresco however, mentions the possibility of creating non-English dialogues (and by extension, any language) in collaboration with other agents without the necessity of translating a script, such as Jim Jarmusch’s *Mystery Train* (1989) (2013: 209). Interestingly, the translation of scripts is not always handled by people familiar with script writing. On this note, O’Sullivan (2011: 210) and de Higes (2014: 182), whose research focuses on mainstream and migration films respectively, state that scripts are translated by scriptwriters, language consultants, actors and friends into the foreign language (see section 4.1.3.1)³². The final product then presents foreign dialogues which the domestic audience believes to be original, while they are, in fact, translations. This is what Anthony Pym, drawing on Gideon Toury’s notion of ‘pseudotranslations’, terms ‘pseudo-original’ (in O’Sullivan 2011: 118).

Besides scripts, polyglot films reveal particular attention to language when casting. In this regard, Wahl highlights that to strive for realism, “either the actors are cast according to their linguistic abilities or the linguistic logic of the film is adapted to the abilities of the actors” (2008: 335). This unveils a more comprehensive approach to linguistic abilities than in the past. Where filmmakers once focused on an actor’s ability to reproduce accents and

³² To my knowledge, *whether* and *how* this affects dialogue creation in terms of, for example, ‘artificiality’ and/or ‘naturalness’, has not been approached thus far.

certain foreign words, current filmmakers incorporate language in all forms. This means that *languages* themselves are not enough, but that “striking the right tone, the right accent, giving the words the right texture is what is at stake” (Mingant 2010: 719). Inter- and intra-lingual differences are therefore accorded equal relevance within polyglot films and actors need to conform to this. In this regard, some actors have become well-known for their linguistic abilities. We could even go as far as to claim that a few have turned into a kind of new ‘polyglot star’. While traditionally the term ‘polyglot star’ referred to renowned actors speaking different languages in different MLVs (Rossholm 2006: 132), current polyglot stars are acclaimed for acting in various languages within the same film (e.g. Christoph Walz, Kristin Scott Thomas or Charlotte Gainsbourg).

Whatever influence the filmmaking process may have, it is the final film product that reveals the importance attributed to the role of language. Given their detachment from the traditional mimetic compromise, languages in polyglot films perform connotative and denotative functions. In doing so, languages are accorded the same relevance as utterances, i.e. not only are they listened to, but also *seen* (Wahl 2005: online). By making languages visible, polyglot films equally challenge the utopia of English as a shared global language. Hence, English is not always included to provide linguistic comfort to fictional speakers and/or viewers, but its presence comes to depict that proficiency therein does not always prevent problems of communication and misunderstanding worldwide.

Considering these features, Wahl applies the notion of ‘film genre’ with the idea of encompassing films that “go far beyond the mediation of content through dialogue” (2008: 339). A film genre is a concept developed within a capitalist market to link the sectors of production, marketing and consumption. Every genre consists of a set of features that allows the cataloguing of films into different genres, such as comedy, horror, action or drama³³. Wahl bases his definition of polyglot film as a genre on the *roles* or *functions* that languages perform in films. He further breaks this down into a series of subgenres according to these roles where every subgenre “stands for a positive symbolic value in the process of communication” (*ibid.*: 340)³⁴.

³³ Film genre is not to be confused with ‘film type’ (Karamitroglou 2000: 75). ‘Film type’ is a more general term comprising film genres, i.e. within the ‘film type’ of movies, we can find westerns, thrillers, etc.

³⁴ Both genres and subgenres are unsteady concepts and therefore can be created, deleted or modified over time.

The first subgenre is the ‘migration film’, encompassing films that recreate the obstacles immigrants have to overcome to adapt and integrate in a foreign country, conflicts between different generations of immigrants or the use of language as a manifestation of group belonging (sections 1.2.1 and 1.2.2). A clear example is *El Norte* (*The North*, Nava 1983), shot in English and Spanish, which tells of the trip of a Guatemalan brother and sister to the north in search of a better life.

The ‘existential film’ “takes the complexity of the world of language and communication into account and tries to intermingle it with the other purposes of the narration” (Wahl 2008: 343). This second subgenre portrays characters in search of answers to essential questions in life or of their personal identity and often involves a trip as the key means of achieving the characters’ goals. For example, in *Um Filme Falado* (*A Talking Picture*, de Oliveira 2003) characters from different nationalities travelling on the same ship interweave languages and their personal experiences while looking for answers.

Films belonging to the third subgenre, the ‘fraternisation film’, convey the idea of equality among people, normally under conflict situations, such as in *Joyeux Noël* (*Merry Christmas*, Carion 2005), in which French, German and Scottish soldiers declare a cease-fire to celebrate Christmas Eve during the First World War. This idea of ‘equality’ unfortunately leaves out many films on war and history which portray the role of language in unsettled conditions, such as *Indigènes* (*Days of Glory*, Bouchareb 2006) or *Zwartboek* (*Black Book*, Verhoeven 2006).

The next subgenre is the ‘globalisation film’, covering films reflecting the values of simultaneity and exchange in the current global village. The most well-known example is *Babel* (González Iñárritu 2006), which deals with inter-cultural miscommunication despite technological advancements. Interestingly, if compared to early polyglot films, where communication technology was used to surpass language barriers, current globalisation films depict the opposite: communication networks can connect people, but not necessarily bring them closer, thus challenging the utopia that understanding is always within reach. Furthermore, this portrayal of people moving globally makes it necessary to include fictional translators through which ‘globals’ see ‘locals’ (Cronin 2009: 82). The range of situations varies from a position of control to circumstances where interpreters are the focus of hostility because of the fear of misunderstanding or being misled.

Finally, the ‘colonial film’ illustrates the role of language for the coloniser and the colonised in a colonial setting. These films highlight the immense power of language as an instrument of control, whereby the colonised is forced into learning and speaking the language of the coloniser. In doing so, the colonised language is “both means for survival and a daily humiliation” (Shochat and Stam 1985: 54). For example, in *Nirgendwo in Afrika* (*Nowhere in Africa*, Link 2003), a Jewish family emigrates from Germany and becomes the coloniser upon arriving in Africa.

At first sight, this taxonomy lays out three problems. First, it is mainly based on European polyglot films and as such, can be said to revolve around twentieth century European political history (Gramling 2010: 360). Second, it covers only a limited number of scenarios where multilingualism is present, thus neglecting many others. Third, Wahl himself acknowledges the difficulty in determining the borderline between polyglot films and films not using languages in a naturalistic way (2008: 337). In light of this, this classification can be regarded as somewhat categorical and reductive. What Wahl’s proposal lacks is a clear-cut distinction in terms of language use and a more open classification that accounts for films using multilingualism realistically but which do not seem to fall under any of these subgenres. In the following section, polyglot films are redefined with the intention of covering these deficiencies. As a consequence, the notion of polyglot film as a ‘film genre’ is contested.

1.3.2. Redefining polyglot films

This section aims to tackle first the distinction between polyglot films and films including only limited elements of foreign language(s). In view of the roles of and attitudes towards languages in films (sections 1.2.2 and 1.2.3), a division is established between two types of film: ‘films with mimetic multilingualism’ and ‘polyglot films’. The use of languages in ‘films with mimetic multilingualism’ is anecdotal and mainly for symbolic purposes. It encompasses films in which the audience is dispensed from the foreign language(s) at a certain point, resulting in some acoustic inaccuracy. ‘Polyglot films’ rather, portray languages more realistically, interlacing them for character construction and/or narrative ends, as defined in section 1.3.1. As a result, audiences are not only confronted with linguistic mixing but also with translation devices. It is polyglot films that are most likely to pose translation problems, as their role goes beyond figurative purposes. Following Sterberg’s classification, all the

procedures considered ‘mimetic’ would fall under ‘films with mimetic multilingualism’ (Figure 2).

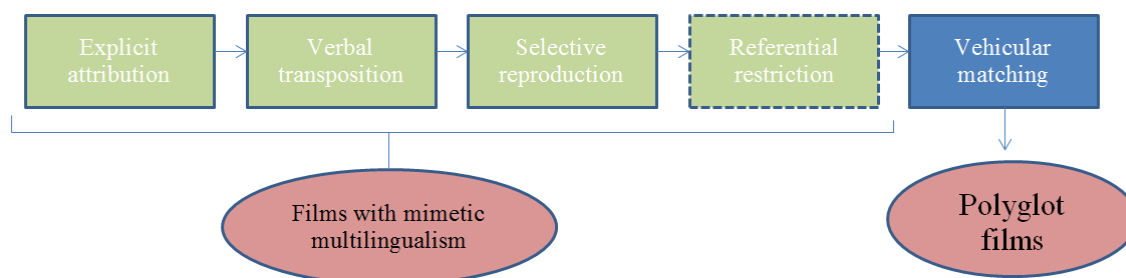


Figure 2. *Representation of ‘films with mimetic multilingualism’ and ‘polyglot films’ in relation to attitudes towards languages in cinema*

In relation to this terminological distinction, it is important to discuss the issue of language *quantity* – a controversial point among researchers in different fields (section 1.1.1) and one no less controversial in TS. Delabastita and Grutman, for instance, attach more relevance to the qualitative role of languages than their quantity (2005: 17). In this regard, it is undeniable that irrespective of their minimal quantity, many of these foreign elements play a functional role in films. However, to a certain extent, I agree more with O’Sullivan in that:

the markedness of the use of a foreign language on screen is also a function of its quantity in that sustained use contributes towards the constitution of the foreign dialogue as a text demanding hermeneutic engagement rather than simply as a musical feature of the acoustic landscape (2011: 70)

Within this project then, quantity matters since it helps to differentiate between films acknowledging the realistic daily role of languages and films intermingling foreign elements in an unrealistic monolingual environment. However, the question remains as to how much foreign dialogue is needed for an audience to engage with a foreign language. This is indeed somewhat difficult to determine and highly subjective. For instance, in *Efter Brylluppet* (*After the Wedding*, Bier 2006), English and Hindi are only used at the beginning when Jacob Pederson (Mads Mikkelsen), a Danish citizen, lives and runs an orphanage in India. When he returns to Denmark, all characters speak Danish. Undeniably, languages are used in a naturalistic way, and the swap between English and Danish is not done for the relief of the audience but for plot reasons. However, viewers are only required to engage actively with English and Hindi for the first 8 minutes of the film and a few more at the end. Many would

argue this film is not polyglot, but I would argue that it is in that it portrays languages in a realistic and naturalistic way. Considering the difficulty and subjectivity of establishing a minimum quantity of dialogue in a foreign language, this study argues that language quantity should not be considered an issue for a film to be considered polyglot, as long as languages are used as realistically and naturalistically as possible within the demands of the film plot³⁵.

In relation to the second issue, Wahl's taxonomy does not account for all the roles discussed in section 1.2.3, e.g. foreign languages as a source of humour or in intergalactic communities. These roles may not denote positive emblematic significance in the process of communication, but they do undeniably exist and contribute to film diegesis. Similarly, many of the previous subgenres could arguably be equally classified as dramas, historical or war films in relation to their themes, thereby problematising the use of language as a base for a film genre. Consequently, by defining polyglot films as a genre with subgenres, the roles of languages are somewhat constricted. This exclusion can be reversed by approaching languages as an *element* compatible with well-established film genres. If languages are considered a tool that filmmakers can exploit in whatever ways they wish, then the unlimited roles of languages can be acknowledged. Therefore, within this project, the terms 'film with mimetic multilingualism' and 'polyglot film' are used to allude to the way films deploy languages but they do not refer to genres in themselves. To this end, the devices available to render foreign languages to original and target audiences are discussed.

1.4. The translation of multilingualism

This section explores how foreign languages are translated for original and target audiences. Firstly, the methods used in the original film are explained. In doing so, a comparison is drawn between early devices and more innovative and current ways of rendering a foreign language and how these forms of translation influence the way viewers engage with languages. This is expected to shed some light on the potential influence of these devices for TL versions. Secondly, the AVT methods used to distribute films with a multiplicity of languages abroad are described, while highlighting some of their advantages and pitfalls.

³⁵ This is not to exclude films with invented languages. Science-fiction films can be said to use languages 'realistically' in that they portray a non-existent language for a non-existent alien world even if these languages are not real.

1.4.1. *Multilingualism in the original versions*

While translation is generally associated with a *target* reader or audience, the presence of several languages in an original film text requires the inclusion of devices to render the characters' interventions in foreign languages to original spectators. In doing so, these devices deviate from the traditional conception of translation as an afterthought and incorporate it fully into the filmmaking process. To describe the different methods identified thus far, Gennette's distinction between intra-diegetic and extra-diegetic translation techniques is followed (1988 in Cronin 2009: 116)³⁶. This differentiation between forms of translation included within the diegesis (intra-diegetic) or added later on (extra-diegetic) allows for a comparison between the information conveyed to characters and/or audiences.

Early films seem to have exploited the visual elements of the *mise-en-scène* to help audiences retrieve the meaning of dialogues in a foreign language (O'Sullivan 2011: 70-101). This seems to be generally achieved through the element of 'figure behaviour', particularly facial expressions, exaggerated body language and movement. In relation to this, Kozloff also identifies the use of context, pantomime and cognates as communication facilitators (2000: 80). It is only when more precise information impossible to obtain through the *mise-en-scène* is needed that other linguistic devices might be introduced. O'Sullivan rightfully observes that the use of these visual components for the transfer of meaning "facilitates a reception of the foreign speech as *sound* rather than *voice*" (2011: 115, *my emphasis*). Consequently, fictional characters and audiences understand these turns, but neither of them is to engage with the foreign language.

Wahl also mentions the use of *multilingual monologues* where a character speaks different foreign languages within the same discourse (2008: 347). This device seems to be closely interrelated to the use of *self-translation* (Martínez Sierra *et al.* 2010: 22). Self-translation occurs when a character with command of at least two languages speaks one language and subsequently translates his or her interventions into another language to facilitate communication. To a certain extent, multilingual dialogue can be regarded in some films as a type of self-translation. As a result, the audience is exposed to the foreign language, but an

³⁶ Although Gennette terms them 'translation techniques', within this study these are considered 'translation methods', following the distinction established between translation method, strategy and technique in section 2.1.6.1.

instant buffer is created for characters and viewers unable to understand it (Grutman 2008: 183). For instance, in *Joyeux Noël* (*Merry Christmas*, Carion 2005), the German singer Anna (Diane Kruger) mistakenly addresses an old French couple in German when she arrives in France and automatically repeats her message in French:

ANNA: Entschuldigen Sie bitte, wissen Sie zuverlässig, wo Nikolaus Sprinkt untergebracht ist?
Pardon, savez-vous où est Nikolaus Sprinkt? Il a dû arriver il y a une heure, environ.

An interesting translation method widely used during the 1920s and 1930s is the editing technique **dissolve translation** (Williams 2009: 106), where diegetic messages or signs are translated through a dissolve, i.e. a frame that fades in while another fades out, e.g. a sign in language X dissolving until it reads in language Y. This dissolve is generally aimed at audiences and provides useful character information. Thus, a dissolve might inform audiences that a character has understood a message originally written in a different language. Although the message in the TL appears within a diegetic sign, it is considered extra-diegetic inasmuch as it is included to facilitate audience comprehension. This device faded in the 1950s (*ibid.*: 109) and nowadays any paratextual information is subtitled (O’Sullivan 2011: 45).

An element that both early and current films employ to render foreign language content is the fictional interpreter (Kozloff 2000: 80). **Diegetic interpreting**³⁷ concerns the presence of a bilingual character to translate the interventions of other characters (O’Sullivan 2007: 83). Although O’Sullivan regards it as “cumbersome and time-consuming” (*ibid.*), the inclusion of interpreters in films can be regarded as the most obvious way of fictionalising translation and acknowledging its role in this linguistically diverse world (section 1.2.3). Although fictional interpreters are cross-language mediators for characters and audiences alike, they reduce the necessity to actively listen to languages. However, in portraying the dependence on fictional interpreters to understand characters’ turns, films depict our actual reliance on them in real life.

³⁷ This form of translation is also referred to as *liaison interpreting* (Martínez Sierra *et al.* 2010: 20) or *intratextual translation* (Corrius and Zabalbeascoa 2011: 114). While ‘liaison interpreting’ refers to a particular sort of interpreting, ‘diegetic interpreting’ is preferred over both of them due to its specific reference to translations provided orally within the film narration.

Among extant methods, *part-subtitling* is gaining ground in contemporary films. This consists of adding subtitles to “extended but discrete scenes of narrative relevance transpiring in another language” (Kozloff 2000: 80). They are planned at an early production stage and made “during the post-production stage by the scriptwriters and the filmmakers often in collaboration with translators” (Romero Fresco 2013: 209). Following the aforementioned concept of pseudo-translations (section 1.3.1), these films can be said to be ‘pseudosubtitled’ as “the direction of translation is reversed relative to the on-screen ‘translation’ taking place (the scripts were written in English and translated into the foreign language, to be resubtitled in English on screen)” (O’Sullivan 2011: 7). Furthermore, what is interesting about part-subtitling is that these films “have no ‘original’, un-subtitled version, but will be partially subtitled for all audiences” (O’Sullivan 2007: 81). This extra-diegetic form of translation frequently places audiences in a privileged position vis-a-vis fictional characters, whereby the latter are often condemned to incomprehension when lacking the language knowledge.

Part-subtitles are seen positively in different ways. Firstly, they constitute a clear way of signposting otherness, of turning foreign speech into a language by preserving language integrity and expressiveness (Kozloff 2000: 81; Cronin 2009: 115). Secondly, they maintain the narrative functions of dialogue, although viewers are allowed to eavesdrop “*only at those points which a filmmaker chooses*” (O’Sullivan 2011: 168). This further reinforces the fact that filmmakers exploit the potential of subtitling to play with the audience by revealing or hiding information at certain points throughout the film.

Part-subtitling is not detached however, from negative considerations. As with diegetic interpreting, the comfort of subtitles provides the audience with the impression that no effort is needed to understand foreign speech. In a way then, subtitles reduce the need to actively listen to foreign languages as viewers do not need to engage with languages, but rely on subtitles to grasp the meaning of dialogues (*ibid.*: 130). In addition, subtitles do not only mark otherness, but they also allow for the audience to identify with the character(s) they share a language with (Biscio 2013: 79), hence creating a sense of distance. It could be claimed then that subtitles perform two opposing functions simultaneously: they create alliances and establish distance, while bringing languages and cultures closer to viewers.

Other pitfalls have more to do with typographical features. For instance, through the analysis of a small corpus of films with native languages, O’Sullivan discovered that the typical

features of a native-American language speaker speaking in English are reproduced in the subtitles, thus perpetuating stereotypes (2007: 85-89). This attitude contrasts with the general ethical approach embraced by films using part-subtitles. Interestingly, these drawbacks are more likely to appear “the more mainstream the context, and the larger the target audience” (*ibid.*: 85), which might be linked to the lingering exploitation of language as a symbolic function (section 1.2.3). On a more positive note, part-subtitles are becoming more innovative in the conventions generally used for subtitling. For instance, the cinematic version of *Biutiful* (González Iñárritu 2010) used different colours for the two secondary languages of the film: Chinese (blue subtitles) and Wolof (orange subtitles). The colours of the subtitles match the colours used in the homes of the Chinese and Wolof characters, hence creating a very clear visual relation between the countries and the subtitles³⁸.

Filmmakers can also opt for *no translation* at all. The reasons for this vary. For example, many films do not incorporate translation if the dialogue does not move the narrative forward. O’Sullivan is inclined to note that as a result “there may be pleasure offered in the acoustic materiality of the language itself” (2011: 71). Consequently, the degree of viewer engagement with the foreign language necessarily depends on sound mixing, language proximity and their linguistic knowledge (*ibid.*: 72-73). Foreign language can be music to spectators’ ears or they might be able to retrieve some information. In other situations, directors might assume that viewers will understand turns in a different language if languages are closely neighboured (Miernik 2008: 41-42) or if audiences are expected to be bilingual [e.g. Spanish and Catalan in *Salvador* (Puig Antich) (Huerga 2006)].

Other reasons are connected to the narrative. In fact, some filmmakers do not provide a translation deliberately so that viewers feel alienated (Martínez Sierra *et al.* 2010: 24). A common strategy is the maintenance of suspense. For example, in *Music Box* (Costa-Gavras 1989) the main character maintains a conversation in Hungarian with a woman that will help her unveil whether her father is in fact responsible of the war crimes he is accused of. These turns lack subtitles as the audience is not supposed to find out the truth at this stage of the film. In more current films, no translation can help to portray the problems of intercultural communication (Mingant 2010: 717). In doing so, filmmakers might want

³⁸ Young Smith, Aaron (4th March 2011) ‘Small-time Crime in Barcelona: Alejandro González Iñárritu’s *Biutiful*’, *The 138 Collective*; <http://the138.wordpress.com/2011/03/04/small-time-crime-in-barcelona-alejandro-gonzalez-inarritu%E2%80%99s-biutiful/> (last accessed 17st March 2014).

spectators to identify with characters feeling at a loss due to linguistic differences. Such a decision however, also carries some kind of ideological positioning. In a more drastic way than part-subtitling, the lack of translation makes the audience stand together with the characters they understand, while the untranslated foreign characters are clearly identified as the ‘other’. Similarly, the absence of translation can be regarded as a way of silencing the voice of others, but this silencing could also reflect the marginalised situation of certain languages or groups. For instance, in migration films, lack of translation can depict the close attachment of characters to their home country together with their lack of integration in their host country (de Higes 2009: 55). Despite these negative sides, untranslated dialogue can be said to demand more involvement with languages on behalf of the audience than any of the aforementioned devices³⁹.

Some less well-known devices include the use of *voice-over*, i.e. where an extra-diegetic voice narrates parts of the story. O’Sullivan’s book thoroughly analyses the use of voiceover in the form of narration as a way of translating foreign languages (2011: 95). Generally a narrator is used to render foreign dialogues or the experiences of foreign characters. A well-known example is *Spanglish* (Brooks 2004), through the voice of Cristina:

FLOR: No más una lágrima. No más una.

CRISTINA (narrator): One tear.

FLOR: Una.

CRISTINA: Just one. So make it a good one.

FLOR: ...Pero bien llorada.

CRISTINA: ...she said.

Finally, de Higes also mentions the use of *double translation* (2009: 52, *my translation*), which involves a combination of methods such as the use of an interpreter and part-subtitles. It is used, for instance, when the information provided through diegetic interpreting is not accurate, thus placing viewers in an advantageous position with respect to the characters. However, and contrary to what de Higes claims, spectators do not necessarily always know more than characters do (2014: 134). This is the case when the same information is provided to characters and viewers and one of the languages involved matches the language of the

³⁹ An exception to this involves scenarios where no translation is provided due to the audience’s linguistic knowledge.

original audience. In this case, characters achieve information through fictional interpreters, while spectators might rely on part-subtitles. Therefore, I believe it can only account as double translation when the audience is provided the same information through two different methods.

Before delving more deeply into the methods used for target versions, Table 2 summarises the devices discussed in this section:

Intra-diegetic methods	Extra-diegetic methods
Mise-en-scène	Dissolve translation
Multilingual monologue	Part-subtitling
Self-translation	Voice-over
Diegetic interpreting	
No translation	
Double translation	

Table 2. *Classification of translation methods in original films*

1.4.2. *Multilingualism in the target versions*

This section examines the audiovisual methods described thus far to deal with foreign languages for target versions while examining some of the potential consequences for the original films and audience appreciation of foreign languages.

First, some films replace the original multilingual soundtrack of a film with a track in a single language. By applying this monolingual **dubbing**, all the multilingual connotations are deleted. While scholars generally regret the deletion of any trace of multilingualism, Wahl particularly laments the effect of dubbing on polyglot films, which he describes as “a symbolic castration” since the homogenisation of languages irons out the variety and complexity of their character network (2008: 343). As a result, there can be a loss of narrative and thematic and character construction, as well as a change of perception (Heiss 2004: 213). This decision, however, does not generally raise questions regarding their lack of linguistic accuracy as dubbing audiences are used to suspending their disbelief in the same way as original audiences do and they are expected to only know and see this version. Indeed, criticism seems to only emerge when audiences know about the OV of films or when dubbing creates incongruence (section 1.5). However, the question remains how monolingual these target versions are. If original films incorporate elements to evoke a multilingual imagination

in hegemonic practices, translation agents also have at their disposal a series of elements to reproduce the same effect on target audiences. Indeed, Heiss suggests compensation techniques to mark linguistic diversity at syntactic, lexical, pragmatic and phonetic levels (section 4.3.2.3).

The decision to dub all languages entails a series of consequences. On the one hand, it clearly interferes with the director's artistic endeavour (Mingant 2010: 723), as the film's intended use is wiped out. In this view, this brings up questions regarding the responsibility of translation agents towards the original creators and their films. Similarly, the deletion of languages poses specific thorny translation problems. However, as O'Sullivan claims: "[t]he impossibility of dubbing individual sequences, or their incoherence, may not stand in the way of the production of dubbed versions" (2011: 184). Most of these problems originate in the form of verbal and visual elements. Thus, for instance, metalingual comments tend to become irrelevant, nonsensical or redundant (Delabastita 2002: 329-330), while translation fails to portray its role when everyone speaks the same language. In the worst-case scenario, it can result in senseless situations (Agost 2000: 50; Dwyer 2005: 299)⁴⁰. Consequently, it could be said that the lack of restrictions of this sort makes the dubbing more effective. Otherwise, translators are 'forced' to find creative solutions to avoid nonsensical situations.

Multilingualism can also be entirely subtitled. The use of *subtitling* implies the reproduction of dialogues in a written form and, by extension, the maintenance of the original soundtrack of the film⁴¹. In contrast to dubbing, subtitles are usually linked to positive connotations. Wahl (2008: 338) and Cronin (2009: 115) stress that they confer realism to the existence of difference while expressing otherness in a direct and immediate way. Similarly, Moraza defends subtitling as a way of promoting the audience's interest in cultures through exposure to a foreign language (2000: 9). However, a few downfalls can also be noted. First, subtitling inevitably "reduces the multilingualism of multilingual films in that multiple languages are

⁴⁰ Interestingly, some film directors include fictional interpreters on purpose to avoid the distribution of a DV of their film. One of the most well-known cases is the film *Le Mépris* (*Contempt*, Godard 1963), where translation is central to the dynamics of the plot of this European-American co-production. The film was dubbed entirely into Italian and Godard refused to acknowledge this version for having destroyed the role of the fictional interpreter (Shochat and Stam 1985: 46).

⁴¹ In a way, it could be argued that the subtitling of polyglot films challenges the belief that subtitles "pollute the photography and distract our attention from what is going on in the image" (Díaz Cintas 2005: 6). As subtitles are an integral part of the original artwork, it could be claimed that original filmmakers are the first ones to 'distort' or 'pollute' their work. As such, subtitles for a different target audience just follow the same 'distorting'/'polluting' pattern as original subtitles do.

represented within a single language” (O’Sullivan 2011: 191). Second, if all languages are subtitled through identical typographical features, multilingualism might not be conveyed – at least not to all audiences. This deficiency might be linked to the wrong conception within interlingual subtitles that viewers can retrieve *all* acoustic information due to their hearing capacity. Nonetheless, it could be argued that only linguistically talented viewers can recognise the presence of different languages, while spectators with little or no language command are left to “rely on the narrative and its different locations to determine what language is spoken” (Díaz Cintas and Remael 2007: 58). Language differentiation can also depend on language distance rather than knowledge. For example, European languages can be phonetically distinct enough to be recognised by Spanish viewers, but the situation will certainly be different for distant languages. As a result, Heiss argues that the decision to use only subtitling can be equally problematic as audiences are likely to miss cultural differences (2004: 215).

In relation to language differentiation, some translation scholars have already suggested alternatives based on forms of media accessibility. The main recommendation thus far comes from Bartoll (2006), who proposes the use of features from Subtitling for the Deaf and Hard of Hearing (SDH) to distinguish between several languages, dialects, sociolects, speech impediments and artificial languages. These solutions are divided according to the presence of two or more languages (Table 3):

SUBTITLING MULTILINGUALISM		
Possibilities		
Not to mark the use of a different language	Translate to the language of the target audience	
Mark the use of a different language	Two languages	By not translating it
		By transcribing it
	More than two languages	By translating it: round letters/italics
		Different colours
		Language within brackets

Table 3. *Solutions to the subtitling of multilingualism (Bartoll 2006)*

Some of these solutions have already been applied to films, such as the combined use of round letters and italics (see section 2.1.3). The most innovative feature seems to be the introduction of colours which are used in SDH “for speaker identification and to differentiate

labels containing supplementary information from those containing speech” (Neves 2005: 194). The traditional use of polychrome features for character identification can indeed be problematic when subtitling polyglot films for SDH audiences⁴². However, a hearing audience might not be confronted with this confusion as colours have been barely exploited. A recent attempt to differentiate between languages with colour-coding includes Kilpatrick’s subtitling (2013) of the film *Salvador (Puig Antich)* (Huerga 2006), where, interestingly, Spanish and Catalan are not only subtitled in different colours, but Catalan is assigned white – the most common colour for subtitles – thus, challenging its position as a minority language for the main characters in the film. Other interesting devices include the explanation of the colour-coding system in the opening credits or the mixture of colours within the same subtitle.

While these features do mark the different languages, Bartoll does not, however, address their potential pitfalls. Conversely, other studies pinpoint the advantages and downfalls of some options. Thus, for example, Carvajal (2011: 20) and Biscio (2013: 80) acknowledge the potential confusion of italics with extra-diegetic narration – one of its main uses within conventional subtitling. Biscio complements Bartoll’s proposal with quotation marks or speaker-positioned subtitles, while pinpointing the extra cognitive effort needed and its effect on established time-cuing (*ibid.*). Similarly, de Higes *et al.* (2013) have also detected the use of square brackets. It is important to indicate that the aforementioned disadvantages of these orthotypographic devices are measured against standards within conventional subtitling. This means that when examined within a less ‘restrictive’ perspective, these disadvantages might not be regarded as such, but rather as demanding characteristics resulting in a more positive outcome.

Despite all this, the possibility of subtitling *all* languages in a film is generally limited to films where languages recur on a regular basis (Díaz Cintas and Remael 2007: 58). For other films, **subtitles** intermingle **with no translation**. As with original films, no translation marks the foreign language as ‘other’ phonetically, while making the audience stand with the characters they have access to. As such, the mishmash of methods directs target viewers to either identify with or distance themselves from particular characters.

⁴² For additional information on interlingual SDH and polyglot films, see Żbikowska (2011) and Szarkowska *et al.* (2014). For bilingual and multilingual productions with audiodescription and audio subtitling, see Remael (2012).

While many films do not add subtitles if the original film did not include them or if the language matches the viewers' original language, for other films the reason is more connected to the relation between processing effort and the information extracted. Hence, it is not surprising that languages are left untranslated if they do not move the narrative forward, if the language neighbours that of the audience or if spectators may recognise words and phrases (*ibid.*: 58-59). While this relieves viewers from reading, they are in turn required to engage more with sound to retrieve as much semantic meaning as possible.

As with subtitles, dubbing often alternates with other translation methods. Dubbing countries, for instance, tend to combine **dubbing and subtitling** to connote foreignness (Chiaro 2007: 126). For example, *Tea with Mussolini* (Zeffirelli 1999) sees English – the main language of the film – dubbed into Spanish while dialogue in Italian is subtitled. When deciding which language to dub, Cotta-Ramusino and Pellegatta consider three possible criteria (2005: online):

To dub the language spoken in the country where the story develops

To dub the language most spoken in the film, percentage-wise

To dub the language of the story's protagonist

Despite these possibilities, most academics seem to approach this decision in terms of language quantity: the prominent language is dubbed and other(s) subtitled (Heiss 2004; Chiaro 2007). However, the films analysed in this project challenge these criteria as they are not set in a single location nor do they have a single main language or a single main character. Consequently, this study approaches this restriction.

This combined solution helps to maintain – at least partially – the linguistic diversity of the original in bilingual films and consequently, its functional load. The only drawback to this solution is that it demands more effort on the part of the audience (Heiss 2004: 215-216). However, for films shot in more than two languages, this solution might lead to some homogenisation.

Dubbing can also be combined **with no translation** for secondary languages. Generally, languages are left untranslated to produce the same effect as in original films. Thus, Agost accounts for the lack of translation as helping to maintain suspense or to establish the background of a film (2000: 52). Similarly, it is used to create a sense of alienation or, in

some other situations, to produce comic effect (Chiaro 2007: 127). This is the case of the widely discussed *Lost in Translation* (Coppola 2003), where the lack of access to Japanese makes characters and audiences feel lost in a far-off culture, while producing some humorous situations. Furthermore, languages are not translated if they do not have a narrative function and when audiences are expected to understand certain foreign interventions.

A less recurrent solution is the use of **dubbing** for the primary language **and a change of language** for the secondary one. This method is chosen when the secondary language matches the language of the target audience. However, its selection is subordinated to visual elements as image and content need to maintain synchrony. Thus, Corrius analyses the case of *Butch Cassidy and the Sundance Kid* (Roy Hill 1969), where incongruity is created when the protagonists travel to Colombia and they speak French in its Spanish translated version (2008: 52). Conversely, this method works in the comedy *One Fine Day* (Hoffman 1996), where the Spanish-speaking housekeeper working for a US family is dubbed into Italian in the Spanish version as the visual elements surrounding the film do not compromise this change.

Finally, another possible dubbing method is **dubbing plus dubbing with an accent**. This is the case of *Toy Story 3* (Unkrich 2010), when Buzz Lightyear is reset and starts speaking and acting in Spanish. In the Spanish version distributed in Spain, standard Spanish predominates, but Buzz Lightyear is dubbed into Spanish with a strong Andalusian accent. This decision is facilitated – even favoured – by visual elements as Buzz Lightyear imitates flamenco and other traditions associated with the south of Spain, which in turn help to retain the joke.

Other countries like Poland use **voice-over** to translate foreign languages (Miernik 2008: 45). Voice-over involves the lowering of the volume of the original soundtrack and the simultaneous playback of its translation. As the soundtrack reproduces both the original foreign language and its translation, it can be argued that spectators are provided with the opportunity of discerning between languages, even if briefly. However, as with subtitling, this option is restricted to linguistically cognisant viewers. To solve this problem, Miernik identifies the combination of **voice-over and subtitling** to differentiate between languages (*ibid.*: 37).

Despite this wide range of possibilities, these solutions have been explained irrespective of the factors and conditions influencing the selection of different audiovisual transfer methods/translation. This will be discussed in the next section.

1.5. The translation of multilingualism in films: state of affairs

Corrius and Zabalbeascoa maintain that:

[t]ranslating an audiovisual text with one or more L3s, for instance, is not necessarily more constrained than other forms of translation insofar as the third language is simply a textual feature that translators have to deal with (like metaphors, proper nouns, symbolism and many others) (2011: 121)

Besides considering languages as a purely textual problem while excluding films with a more recurring presence of languages, this statement restricts the treatment of languages to screen translators as sole agents of responsibility. It could be argued however, that by focusing solely on translators, a partial view of the translation process is achieved, as any translation product is determined by numerous agents and factors. Hence, to conclude this insight into the translation of multilingualism, this section aims to undertake a critical synopsis of aspects influencing the final translated result.

Before the actual translation is carried out, any audiovisual product is subjected to a series of considerations. An aspect that has received considerable attention in relation to multilingualism is *audience*. Just as with original viewers (section 1.2.1), distribution companies seem to share the fear that “to confront the target audience with different languages is asking too much, and that there is little inclination to accept multi-layered linguistic and social realities” (Heiss 2004: 213). Consequently, the state of confusion that spectators might experience is considered a potential risk in terms of low audiences and consequently, economic benefits. Although this general assumption might explain why film distributors tend to flatten out foreign languages, it does, however, ignore two relevant facts. Firstly, it overlooks the current heterogeneity of viewers, which makes it difficult to accurately determine who the target audience is (*ibid.*: 217). On this point, while it is complicated to cater for the demands of different audiences in terms of cinematic distribution, Heiss sees the current DVD format (which can store up to 8 soundtracks and 32 subtitle

tracks) as a valuable means of satisfying different needs (*ibid.*). Availability thereof however, once more falls largely on distributors and their appreciation of the demands of multi-cultural and multi-ethnic societies.

Secondly, if filmmakers increasingly incorporate languages because original viewers are more willing to accept them, it could be reasonably assumed that target audiences would show a similar openness. There are indeed attitudes that attest to this in extra-textual materials, e.g. more and more film reviews comment on the veracity that languages add to films together with the difficulty that the translation of multilingualism entails. Indeed, the polyglot aspect of films like *Un Prophète* (*A Prophet*, Audiard 2009) has been widely discussed and praised by critics and viewers alike. Similarly, audiences also discuss target versions in numerous web blogs and online forums. In this regard, it is interesting to note that viewers in dubbing countries have become critical of dubbing for annulling the effects that film directors actively sought from the intertwining of languages⁴³.

Beside this misperception of audiences, Ivarsson and Carroll stress that “film directors and TV producers seldom show any interest in what happens to their works once they are exported to other countries” (1998: 11). This seems surprising if we think about the fundamental role of translation in the international success of films⁴⁴. From a linguistic perspective, this issue seems of particular importance for polyglot films given the prominent role of language. There are a few examples where films were dubbed against the director’s will, such as the aforementioned dubbing of *Le Mépris* into Italian or the Spanish version of *Babel* (Marín Gallego 2007: 31). Rather than showing a lack of directorial interest, these examples reveal a lack of directorial power in decision-making, where distribution companies prefer to hold on to viewing habits to avoid negative economic impact. Similarly, situations like this bring up the possibility of assessing the influence of other agents’ decisions in the final product as well as questioning the legitimacy of such choices – particularly when filmmakers provide specific guidelines (see section 4.2.1). Considering the very limited attention paid to this aspect, the potential involvement of filmmakers has been incorporated in this study.

⁴³These remarks seem to reveal that viewers in dubbing countries know more about original films, which suggests that viewers increasingly access more films with subtitles.

⁴⁴Indeed, around 80% of the revenue by leading top-grossing films comes from foreign countries where films are dubbed or subtitled (Romero Fresco 2013: 203).

In light of the above, the decision to homogenise or maintain foreign languages does not seem to lie in the translators' hands, as Miernik claims (2008: 29). Her statement however, is not completely erroneous, as if foreign elements are introduced for a reduced amount of time, they might enjoy more freedom when deciding whether to reproduce or hide these polyglot sequences. Despite this, much academic attention revolves around the role of the translator when translating multiple languages. Not only do scholars emphasise the linguistic and cultural skills translators should possess, as well as their paramount role in intercultural communication and image construction, but also their capacity to identify filmmakers' intentions through the use of a particular language (Díaz Cintas and Remael 2007: 58; Miernik 2008: 28). Consequently, once an AVT method is selected, translators can assess the challenges and restrictions imposed by languages in relation to the AVT method(s), director's wishes and the problems posed by each particular film. Furthermore, translators can consider adding multilingual hints at the textual level as well as noting down any relevant linguistic nuances for dialogue writers (Heiss 2004: 211-212). Once more, all this supports that the treatment of multilingualism transcends the translator.

Solutions at the linguistic level however, need to be carefully assessed against political sensitivities, historical connotations attached to languages and conventions for language representations (Delabastita 2002: 303). In doing so, what may initially be regarded a suitable linguistic cue may be identified as actively reinforcing or counteracting linguistic and cultural stereotypes (Valdeón 2005)⁴⁵. Similarly, distributors and translators need to be aware that certain decisions might entail asymmetric power relations by giving more prominence to one particular language and pushing the other(s) into the background (Moraza 2000: 1). This can be particularly problematic in the case of minority languages, where translation could promote inequality by silencing such languages. Yet it would be deemed unfair to state that all responsibility falls on the translator when their decisions can be further restricted by external forces such as finance, time, materials, conventions according to the medium, or even the concept of the monolingual text (section 1.3.2.2). In this regard, given the 'one-to-one' notion of translation, "we may therefore expect multilingual texts to be subject to various kinds of monolingualising pressure when they are translated" (O'Sullivan 2011: 177). In view

⁴⁵ Valdeón's article (2005), for instance, examines the original roles of French and Spanish in the TV sitcom *Frasier* (1993-2004) and their dubbed counterparts into French and Spanish. In the original TV series, French provides an air of sophistication and pedantry, while Spanish is associated with economic status and low-paid jobs. The connotations associated with French are maintained in the DV into Spanish, but are lost in the French DV since languages match.

of all this, two facts can be deduced. On the one hand, the translator – as well as other agents involved in the translational process – needs to be aware of the impact of their decisions at cultural, political and ideological levels, while on the other hand, the translator's role as intercultural communicator is limited by a series of external factors.

1.6. Conclusion

This chapter provided an overview of multilingualism and language contact in societies to then focus on multilingualism in films and its translation. From this discussion, manifold conclusions can be drawn from each section.

The first section dismantled the myth of a monolingual world as structural organisations, disciplines and sectors are moving away from the dominant monoglot ideology to incorporate multilingualism as a matter of fact. This was further reinforced by approaching multilingualism from a sociolinguistic perspective to account for language use in multilingual communities in terms of ideology and identity construction.

Multilingualism and language contact were then linked to the activity of translation. Here it was argued that the necessity for translation will continue to exist as long as people require information in their own language for reasons of identity. In addition, the 'one-to-one' notion of translation was problematised in dealing with multilingualism. It was suggested that TS should leave behind a 'monoglot' approach to translation to incorporate this growing linguistic hybridity. In this regard, the restrictions of the medium were stressed from a translation viewpoint.

Section 1.2 first examined different aspects related to the increasing use of foreign languages in cinema. In doing so, a plethora of factors of very different natures was accounted for. As a result, multilingualism is understood as a strategy to attract audiences and distribute films abroad. Second, the different devices used to deal with multilingual scenarios were presented. These strategies reveal that although Hollywood has traditionally shot films in the language of the original audience, most of the fictional worlds cannot be considered completely monolingual as films attempt to create a multilingual imagination. Third, the evolution of the roles of foreign languages in films was explored, where languages have moved from background noises and brushstrokes of exoticism. Nowadays filmmakers increasingly strive

for a more ethical representation of the world in terms of language (Sanaker 2008: 159; O'Sullivan 2011: 114-115). A comprehensive list of roles seems impossible to compile as language is compatible with a wide range of situations and genres and their function clearly depends on the filmmakers' intentions. The aim was to show that languages do not only add veracity to the linguistic plane, but they also contribute to the evolution of plots in many ways.

Section 1.3 was devoted to introducing and specifying the features of polyglot films. In general, it was stressed that polyglot films reject "outdated practices, privileging what is usually received as greater realism" (Mingant 2010: 714). This language relevance can be perceived not only in the final product but also from the early conception of films, particularly in their scripts and castings. In explaining the concept of polyglot film, its notion as a film genre was contested as it only revolves around films using languages symbolically. It was deemed more appropriate to consider languages as an element that contributes to all sorts of film depictions. Subsequently, the problem of quantity was acknowledged. While quantity is considered important to dismiss the anecdotal use of language, this project attaches more relevance to the role and the realistic/naturalistic use of language in relation to polyglot films.

The next section discussed the translation methods identified so far for original and target audiences. In relation to original films, the variety of methods suggests that filmmakers have explored intra- and extra-diegetic methods to render foreign languages. In turn, these devices show how filmmakers play with characters and audiences alike depending on their intentions while requiring a different level of engagement with the foreign language. Similarly, the use of devices seems to have evolved. While early films incorporated translation more intra-diegetically, current films use more extra-diegetic devices, and even opt for a combination of methods. This is indeed the case for polyglot films, which in their aim of embracing vehicular matching, normally intertwine diegetic interpreting, part-subtitling and no translation (Dwyer 2005: 295; O'Sullivan 2007: 83). Polyglot films can be considered then a clear example of 'accessible filmmaking' (Romero Fresco 2013), as translation is not simply considered an element of the distribution stage, but as part of the filmmaking process.

As far as target versions are concerned, the possibilities are numerous, with some homogenising and some reproducing foreign languages to a certain extent. In explaining these AVT methods, two facts were noted: firstly, the potential translation difficulties introduced by

elements within the narration, such as metalanguage references or fictional interpreters, and secondly, the influence of original translation methods when translating foreign languages for a different target audience.

The final section highlighted some of the factors affecting the translation of multilingualism together with the paramount role of various translational agents. Although translators are normally the main object of research in AVT, the more powerful voice of other agents in relation to foreign languages was stressed. Mirroring production companies for original films, distributors seem to base decisions on misconceptions related to viewers' habits and demands. Indeed, extra-textual material indicates that nowadays target audiences are ready to accept foreign languages. Furthermore, it was implied that filmmakers' instructions in relation to multilingual aspects are sometimes ignored, although more current data is needed to corroborate this assumption. Given the wide range of factors and agents involved, these are examined more closely in the next chapter.

2. AUDIOVISUAL TEXTS AND THEIR TRANSLATION

This section is dedicated to the polysemiotic nature of audiovisual texts to justify the need to approach the translation of polyglot films from both a translation and a cinematographic perspective. Section 2.1 introduces dubbing and subtitling, paying particular attention to their conventions and limitations. Although this thesis focuses solely on the dubbed versions (DV) of polyglot films, subtitling is also examined since, as discussed in section 1.4.2, it is the only AVT method that can intermingle with dubbing in film translation⁴⁶. Finally, section 2.2 briefly examines the elements of film language to then discuss the cinematographic approaches incorporated in AVT.

2.1. Audiovisual translation modalities: dubbing and subtitling

This section deals first with the nature of audiovisual products, more specifically with the possibilities as well as the restrictions it imposes on translation agents. Secondly, dubbing and subtitling are described in terms of practice, restrictions, as well as the conventions and possibilities they offer for polyglot films. Thirdly, the factors considered when selecting AVT methods are explained to better understand the reasons as to why particular audiovisual transfer methods are chosen. Next, Spain as target culture (TC) is examined, with specific attention paid to screening habits and knowledge of foreign languages to examine the influence of these factors on the final translated product. Finally, the concept of translation technique is introduced and defined to thereupon discuss the major techniques employed in dubbing and subtitling.

2.1.1. *The specificity of audiovisual texts*

In contrast to other texts, audiovisual material is of a complex nature for it consists of verbal-iconic texts that convey information through two channels: visual and acoustic. Information is transmitted not only linguistically but through a wide variety of signifying codes that create meaning. Consequently, in AVT the relevance of the linguistic code is partial, as it does not work in isolation but in conjunction with other aural and visual information.

⁴⁶ Although voice-over is used for polyglot films, no examples have been identified in dubbing countries as it compromises credibility through a voice-off translating dialogues (Martínez Sierra *et al.* 2010: 24). The same reasoning applies to other AVT methods such as simultaneous interpreting, narration, half-dubbing/partial dubbing, free-commentary or sight translation. Consequently, these have not been contemplated.

Delabastita (1989: 199, cf. Gottlieb 1994: 265) puts forward four different types of film sign provided by the visual and aural channels that translators need to act upon to create a coherent story:

- verbal signs transmitted acoustically (dialogue, background voices, lyrics)
- non-verbal signs transmitted acoustically (music and sound effects)
- verbal signs transmitted visually (captions and written signs)
- non-verbal signs transmitted visually (picture composition and flow)

This polysemiotic nature has two main consequences for screen translators. Firstly, translators are asked to implement translation techniques that convey the information provided by every channel, but also the meaning originating from this interaction. This is what Michel Chion termed ‘added value’ (1993: 5). Secondly, translators need to achieve all this while intervening merely at the verbal level, as the other semiotic codes remain untouched. The translation of audiovisual material is therefore subordinated to the image. Consequently, the creation of coherent translated audiovisual texts requires mechanisms of cohesion between visual and verbal narration.

The combination of various systems of communication has led researchers to adopt the term ‘constrained translation’ (Titford 1982; Mayoral *et al.* 1988) to refer to the translation of audiovisual material⁴⁷. These constraints have been further examined in relation to the conventions and restrictions posed by different audiovisual methods, particularly dubbing and subtitling. These two language transfer methods are characterised by different limitations and standards of acceptability. For example, within dubbing, attention revolves around types of synchronisation while for subtitling, space and time restrictions are always at play. Consequently, a translational analysis of films should account for the information provided by all the semiotic codes together with the conventions and restrictions imposed by the medium. In what follows, dubbing and subtitling are examined as processes governed by norms. Particular attention is paid to their constraints, conventions, strategies as well as their potential implications for polyglot films.

⁴⁷ In practice, numerous factors previous to the translation task also influence and determine translation itself. However, these do not deal with the nature of audiovisual material and are therefore considered in a separate section (3.3.2.4).

2.1.2. Dubbing

Dubbing can be defined as the process of translating and adjusting the original soundtrack of an audiovisual text into a different language. To do so, the original voices of the actors are replaced with the voices of dubbing actors in the TL. Gottlieb considers dubbing as *isosemiotic*, as information is transmitted through the same semiotic channels as the original (2005: 4). Although initially used as an ideological tool for censoring and manipulating the content of films (Ivarsson and Carroll 1998: 36; Díaz Cintas 1999: 36), the use of dubbing is nowadays more linked to financial considerations and its use has also spread to traditionally subtitling countries (section 2.1.4).

Regarding its drawbacks, replacement of the soundtrack hinders comparison between the original dialogue and its translation (*ibid.*: 34) while also disrupting the body/voice coherence of original actors. Similarly, films can be censored through dubbing to conform to morals and political ideas without viewers' awareness (Ivarsson and Carroll 1998: 36). Among the advantages of dubbing lies the possibility of grasping the sense of a film instantly and enjoying it without any processing effort. On this matter, Danan states that dubbing attempts to conceal the foreign origin of a film by making viewers believe that the characters express themselves in the language of the target audience (1991: 612). It could be argued, however, that the origin is never completely hidden as the image always reminds the audience of the film's original culture and social environment. As with original audiences (section 1.2.1), dubbing audiences accept this discrepancy between image and sound by applying what Coleridge coined the "willing suspension of disbelief" (in Delabastita 2002: 307)⁴⁸. An aspect that deserves further investigation then is whether and how dubbing affects a film diegesis. This is particularly relevant in the case of polyglot films where languages are completely homogenised. While the image can, to some extent, supply information to the audience, this thesis analyses whether certain messages essential to the story line are hidden by the neutralisation of foreign languages.

⁴⁸ Interestingly, although this distortion of accuracy applies to both original and dubbing audiences, until recently the 'unrealistic original' did not tend to be questioned as much as its dubbed counterpart.

2.1.2.1. Conventions for dubbing

Dubbing is a complex process that requires the collaboration of different agents (translators, dialogue writers, dubbing directors, dubbing actors, technicians, etc.). These agents apply a series of conventions which work in unison when translating and which determine, to a certain extent, the final translated product. Chaume specifies a set of standards performed by different agents at different stages of the dubbing process: credible and realistic dialogue lines, coherence between images and words, a loyal translation, acceptable lip sync, acting, and clear sound quality (2012: 15-20). The non-compliance with any of these conventions might be perceived negatively by the target audience and consequently, affect the commercial success of the film.

Screen translators are generally in charge of merely providing a rough translation of the dialogues. This task is constrained by two requirements. Firstly, translations need to be coherent with what is happening on screen as well as in relation to the plot. Secondly, this rough translation is further restricted by the language of audiovisual material which is “written to be spoken as if not written” (Gregory and Carroll 1978: 42). The challenge for screen translators lies then in translating fictional dialogues that mimic everyday conversation despite having been carefully planned. This *prefabricated orality* (Baños 2009) needs to sound credible and natural to the target audience. To do so, screen translators select “specific features of oral discourse that are widely accepted and recognised as such by the audience” (Chaume 2012: 81)⁴⁹. This tacit agreement can problematise the implementation of a series of techniques for polyglot films when portraying characters at the linguistic level as the target audience might regard these strategies as non-credible or even satirical. For example, the recurrence of a word or an accent to denote a character of a particular nationality may not match the idea that the target audience has of that particular nationality, thereby compromising the credibility of the dialogue. Similarly, the tendency of so-called *dubbese* towards neutralisation and standardisation [see Goris (1993); Pavesi (2008)] should also be researched as a potential reason for language homogenisation.

⁴⁹ Several recent studies have focused on the language of dubbing. For instance, Baños Piñedo (2009) analysed the spontaneity of this prefabricated orality both in foreign and Spanish national productions, while Romero Fresco (2008) concentrated on the naturalness of the language of dubbing by focusing on discourse markers.

Furthermore, a translation often needs to be loyal to the source film, i.e. to its content, its effect and its intention. As Gottlieb (1994: 265) and Chaume (2012: 17) state, the chief aim of AVT is to provide the target audience with the experience they would have had if they already knew the foreign language in question. For polyglot films the problem originates in the aforementioned narrow viewing of translation as the replacement of *one* language with *another*, as gathered from Gottlieb and Chaume (section 1.1.2). Consequently, if the original audience is confronted with several languages and the target audience is not, the experiences of both audiences necessarily differ. Therefore, the consequences of neutralising multilingualism in polyglot films inevitably raise questions of loyalty, in Nord's terms (1991a), towards its original creator and the original content of the film, but also in terms of dynamic equivalence (Nida 1964) as to a film's effect. Therefore, this PhD intends to explore these issues while analysing the effects of dubbing on plot and characterisation.

Despite the relevance of these conventions, producers, movie buyers etc. are aware that the success or failure of a film largely depends on synchronisation. Synchronisation is defined as "the process of recording a translation in any given TL in a dubbing studio, matching the translation with the screen actors' body movements and articulatory movements" (Chaume 2004b: 42). The responsibility for synchronisation lies with dialogue writers and flexibility largely depends on the TC (*ibid.*: 41). Within AVT, three types of synchronisation are at play.

Firstly, there is *lip synchrony* (also known as phonetic synchrony (Fodor 1976)), according to which the translated text must match actors' lip movements. This convention deals with the harmony of the articulation of vowels and consonants. Here, dialogue writers make use of certain cinematographic codes like the planning code and mobility code to decide on the level of flexibility (see section 2.2.3.2). For example, in dubbing countries, lip synchrony is only required in close-ups and extreme close-ups, where audiences are confronted with a clear frame of actors' mouths. Here the main hurdles are bilabial and labio-dental consonants and the most open and closed vowels. Secondly, a translated film should achieve *kinetic synchrony*, i.e. translations are adapted to the movements of the characters so as to convey the conventional meaning(s) transmitted by these signs. Hence, if a character nods, his/her utterance cannot be negative to avoid incongruity between image and dialogue. Generally, this synchrony is only needed when a kinetic sign is accompanied by a linguistic explanation. Thirdly, *isochrony* refers to the timing of a character's utterances, i.e. it deals with the need to

extend or reduce a character's interventions so that they fit with lip movements. Dialogue writers can make use of amplification or reduction techniques to accommodate dialogues to this temporal restriction.

These synchronisations all impose a visual restriction on dubbing. To adapt to these conventions, different cinematic codes can help to decide on the level of synchrony needed (section 2.2.3). It could be said then that synchronisation aims to hide from the target audience the fact that they are watching a translation. However, the degree of synchronisation is highly dependent on the audiovisual genre; films require the highest level of synchronisation, while cartoons are more flexible because of their young audience, who are more likely to miss such aspects (Chaume 2004b: 46).

Other scholars such as Mayoral *et al.* (1988), Whitman-Linsen (1992), Agost (1999) also consider content synchrony and character synchrony as types of synchronisation. *Content synchrony* means that the message cannot contradict the sense transmitted by other signals (Mayoral *et al.* 1988: 359). Following Chaume (2012: 70), this synchrony is directly related to the aforementioned standard of coherence between the translated text and the action on screen and it should not therefore be considered a type of synchronisation. However, it is relevant to note the problems that might arise, content-wise, for the translation of polyglot films, mostly if monolingual dubbing is selected. The need to create a coherent translated text may justify the implementation of particular AVT methods to maintain content or to adjust the dialogue to prevent the audience from noticing incongruities. This justifies why scholars such as Agost call for the use of a combination of AVT methods to maintain the synchronism of content for films containing several languages (1999: 132).

Dubbing directors are in charge of *character synchrony* (or the standard of acting), which deals with the harmony of the voice and intonation of the dubbing actors⁵⁰ and their appearance and gesticulation. Chaume maintains that character synchrony does not concern translation operations but the dramatisations of dubbing actors and as such should not be considered a type of synchronisation (2012: 70). However, this statement is not completely

⁵⁰ Although the terminology to refer to this agent is very muddled, with terms such as 'voice actor', 'voice artist', 'voice talent', 'dubbing actor', 'dubbing artist', 'dubber', the reasons why 'dubbing actor' is preferred are twofold: the word 'actor' embraces a more complete definition of the acting techniques this agent requires at work, which unmistakably surpasses voice qualities. Similarly, the addition of 'dubbing' clearly differentiates between voice actors for animation and actors whose task involves replacing the original voice of real actors.

accurate, as the translation can still undergo changes at this stage (section 2.1.2.2). The question of voice matching can however be of paramount importance for polyglot films where characters speak two languages, but only one language is dubbed. This deserves particular attention when one of the languages matches the language of the target audience. As viewers are confronted with the original actor's voice in some parts of the film, the voice of the dubbing actor should be similar so as not to distort the audience's cinematographic illusion. Likewise, the possibility of denoting the foreignness of character(s) through different phonic nuances is considered and decided by dubbing directors.

The last stage, although not concerned with translation in a direct way, involves sound engineers, who are mainly devoted to manipulating and delivering a clear sound quality. Sound engineers are responsible for recording the interventions of dubbing actors, reassembling the tracks with actors' interventions, mixing them with the soundtrack and other sounds to create a realistic effect that matches the technical and aural conventions of dubbing (Agost 2001a: 15).

In light of the above, the process of dubbing can be considered a complex chain of conventions and tasks performed by different agents, who aim to hide the foreign nature of a film: as Danan observes, "[d]ubbed movies become, in a way, local productions" (1991: 612). The question remains whether the DVs of polyglot films comply with this goal when a mixture of audiovisual methods is applied, as target audiences are exposed to a certain amount of foreignness. In the next section these conventions are linked to the different stages of dubbing to analyse both the role and influence of agents and how the process might affect the translation of polyglot films.

2.1.2.2. The dubbing process

Considering the standards with which dubbing is required to comply, the dubbing process is complex and entails the collaboration of numerous agents performing one or more tasks. Although this process varies slightly from country to country, it can generally be split into the following stages:

The process starts with a TV station or distributor wanting to market an audiovisual product in a particular territory and commissioning the whole dubbing process to a dubbing company,

which organises and searches for the remaining agents. At the first stage, translators are contacted to provide a rough translation. According to Castro Roig, a good screen translator “should be a balanced combination of linguist, orthographer and cinephile” (2001: 268, *my translation*), to offer a translation halfway between translation and interpreting. However, Chaume states that the functioning of the translation market normally forces translators to produce merely a literal translation of the script with annotations explaining metaphorical and connotative use of puns, idioms, jokes, etc. (2012: 29). Despite this literal translation, translators attempt to search for precise sentences of the same length as the original ones, to adapt the language to different registers and contexts, to consider extralinguistic elements (gestures, intonation, silence, etc.) and to translate from the meaning provided by the images (Fontcuberta i Gel 2001: 309-310). As the only language expert in the dubbing process, the translator pays particular attention to cultural variations, accents, dialects, presence of different languages and graphic elements (Agost 1999: 63-64). On this point, Agost stresses the general tendency for translators to add nuances to portray characters so that viewers can perceive differences between them (*ibid.*). Interestingly, this paramount strategy for polyglot films seems to contradict the proneness to linguistic standardisation and naturalisation in dubbing as pointed out by Goris (1993) and Martí Ferriol (2006) in their studies of dubbing in France and Spain respectively (see section 3.1.3).

The aforementioned impossibility of producing a more natural translation is partially due to the material translators have at their disposal: a script (also known as dialogue transcripts, dialogue lists, etc.) and, copyright permitting, sometimes the images⁵¹. This is further aggravated by the tight deadlines translators are required to stick to. To these professional constraints, this thesis adds two interesting considerations that impact upon dubbed polyglot products. Firstly, the number of translators involved in the process according to the number of foreign languages in the film, and secondly, the language(s) of the script that a translator receives. This brings up the possibility of using intermediate translations as starting material (see section 3.1.2). The influence of these considerations on translated polyglot films helps to investigate resources and strategies translators might be compelled to use when translating.

⁵¹ Chaume also stresses the importance for translation of both the quality and the type of script provided. ‘Pre-production scripts’ used before the shooting of the film do not include changes during the shooting and are therefore incomplete. ‘Post-production scripts’ consist of the final dialogues shot by shot (2012: 121-122). However, the source text (ST) is always the screen, not the script (*ibid.*).

Once a translation is complete, the dialogue writers' task is to rewrite the translation so as to sound fresh and natural within the limitations of the aforementioned prefabricated orality. This rewriting is conducted while complying with all synchronisation requirements (lip synchrony, kinetic synchrony, isochrony). To adapt to these types of synchronisation, words are altered, sentences are lengthened or reduced, the order of sentences is changed, etc. Dialogue writers – and in some countries, dubbing assistants – also segment scripts into 'takes', i.e. fragments of text of a maximum of 10 lines, and insert dubbing symbols, all of which are then interpreted by dubbing actors (Agost 1999: 67; Chaume 2012: 35-36). The dubbing actor's task is facilitated by the notes translators include given that dialogue writers do not normally know the original language or culture. Hence, it is not surprising that within the AVT field, academics widely recommend that translators and dialogue writers be the same person (Agost 1999: 61; Fuentes Luque 2001: 148). This explains why screen translators are increasingly being trained as dialogue writers. As Chaume puts it, the execution of both tasks by a language specialist would provide a final solution coherent with the text and the image without betraying the original text (2000: 63).

Finally, the dubbing director selects dubbing actors and instructs them as to their phonetic and artistic interpretation, paying attention to voice projection and diction (Agost 1999: 74). As dubbing actors barely get to see the film, dubbing directors prepare a guiding outline of the film to help with dramatisation. Even at this stage, the translation can be modified if necessary. Besides the importance of voice matching for polyglot films, this phase can reveal key information regarding characterisation at the phonetic level through the use of accents, for instance. Although dubbing tends to standardise language, the reasons as to why and when dubbing directors decide to use accents remains largely under-researched. Thus far, AVT research has only acknowledged their potential use, with only a few briefly discussing their implications (e.g. Agost 2000; Heiss 2004; Martínez Sierra *et al.* 2010). The investigation of accents should also be examined in relation to professional constraints, not only time-wise, but also as to the language skills of dubbing actors. Finally, sound engineers are in charge of editing and reassembling the takes, adapting the volume of music, soundtrack, noise, and sound effects to achieve the final product. They then work closely with dubbing directors once the final takes are accepted.

The dubbing process also features characteristics that influence the final dubbed product. Translation professionals and academics acknowledge the negative impact of tight deadlines

and insufficient material(s) agents are provided. However, a generally disregarded factor has to do with the lack of communication between agents. Accordingly, it is not uncommon for translators to have no contact with dialogue writers. Many translators are even unaware of the changes their translations go through before the product is released. Communication between the two parties could only have a positive effect on the final product. Considering this lack of ‘collaboration’, in the strictest sense, it would seem more appropriate to define the process of dubbing as a process comprised of the independent efforts of different agents (Chaume 2000: 64) rather than one comprised of ‘teamwork’. Viewed in this light, the dubbing process reveals the workings of the audiovisual industry: one that is ultimately profit-oriented and that, as such, pushes quality into the ground, dismissing the relevance of a good quality translation. This is reinforced by the fact that translators, the only language specialist involved in the process, do not receive the same economic benefits or recognition as the remaining artistic agents. What is worse, translators are not even considered part of this artistic circle (Chaume 2012: 28). It is dialogue writers that enjoy copyright privileges, as their translations are considered the final ‘valid’ versions, while the translator’s ‘rough’ version, without which the dubbing process would not be possible, is completely dismissed. Sadly, this invisibility of translators seems to be in line with the main aim of dubbing: to hide from the spectators the fact that they are watching a translation. The next section introduces the main features of subtitling in relation to polyglot films.

2.1.3. Subtitling

Before delving into the intricacies of subtitles, it should be noted that subtitling will be analysed in combination with dubbing, i.e. the focus is not on subtitled versions (SV) but on the mixing of subtitling and dubbing in DVs. Subtitling comprises the recounting, in written form, of character dialogue as well as information contained in the discursive elements (e.g. signs, messages) and soundtrack (e.g. songs). Given that the translated film uses different channels of communication from the original, Gottlieb considers it an example of *diasemiotic* translation (2005: 4). Following the polysemiotic nature of audiovisual material, a subtitled film consists then of the spoken word, the image, *plus* the superimposition of written text, i.e., the subtitles (Díaz Cintas and Remael 2007: 9).

Unlike in monolingual dubbing, subtitling always reminds viewers that they are watching a translation. This continuous presence of both soundtrack and subtitles provides linguistically-

talented viewers with the possibility of comparing and analysing incongruities (Shochat and Stam 1985: 48-49; Díaz Cintas 1999: 34)⁵². This explains the pedagogical value of subtitles in the learning of foreign languages and its promotion of the target audience's interest in other languages and cultures. Considering this didactic approach, it is not surprising that subtitles are also used to revive and teach minority languages, and to improve mother-tongue literacy and teach official languages (Ivarsson and Carroll 1998: 2). In artistic terms, subtitling disrupts neither the cultural/linguistic nor the body/voice coherence of the original film (Delabastita 1990: 105). However, subtitling demands a high level of literacy and greater cognitive effort, since spectators need to simultaneously read the subtitles and look at the on-screen images so as to decode the information therein.

2.1.3.1. Conventions for subtitling

Professional subtitles follow a series of standards according to their technical conditions. The two main restrictions imposed by the medium are related to spatial and temporal constraints. Other standard subtitling practices have to do with what has become appropriate within professional subtitling (i.e. colour, position, etc.). Drawing mainly on Ivarsson and Carroll (1998), de Linde and Kay (1999) and Díaz Cintas and Remael (2007), the following conventions appear to be at play in subtitling⁵³.

Isochrony, although less strict than in dubbing, is also an important rule in subtitling. The process of determining when a subtitle should appear and disappear is called *spotting* (Díaz Cintas and Remael 2007: 30). Given this slight flexibility, subtitles can appear a few frames before the actual dialogue and remain on screen for some brief additional time after the dialogue is over. Simultaneously, the information provided by subtitles needs to be accommodated in the space allowed by the width of the screen. This space largely depends on the medium, with cinema and DVD allowing for the highest number of characters with a total of 40 characters per line in a maximum of two lines (de Linde and Kay 1999: 6; Díaz Cintas and Remael 2007: 84).

⁵² The possibility of comparing the ST and the TT has led Díaz Cintas to describe subtitling as 'vulnerable translation' (2003: 43). Within the professional world, people refer to this as the 'feedback effect' (Gottlieb 1994: 268) or 'gossiping effect' (Törnqvist 1995: 49 in Díaz Cintas and Remael 2007: 55).

⁵³ Studies on subtitling conventions seem to be divided in a more descriptive branch [de Linde and Kay (1999); Díaz Cintas and Remael (2007)] and a more prescriptive one [Ivarsson and Carroll's code of good subtitling practice (1998) or Karamitroglou's guidelines towards a standardisation of subtitling practices in Europe (1998)]. The objective here is to describe, not to instruct as to what should be done.

Spatial and temporal restrictions explain the general tendency of subtitles to condense information. However, two further reasons support the need for such reduction. Firstly, there is the fact that individuals' processing of written text is more time consuming than that of spoken dialogue. The audience's reading behaviour is also determined by a series of factors, such as level of literacy, subject matter and the genre of a programme/film (Ivarsson and Carroll 1998: 65). Secondly, "there is a great deal more for the eye to absorb than just the subtitles" (*ibid.*: 64). From a semiotic perspective then, it is clear that leaving no time for the audience to roam the screen not only hinders the audience's enjoyment but also hampers the possibility of obtaining information aurally.

Other conventions have to do with position, colour and font. Subtitles are normally positioned on the lower part of the screen, as this part is normally less relevant regarding the action of the film (Díaz Cintas and Remael 2007: 8). Within conventional subtitling, these are only moved to the top or middle of the screen if essential information is already provided at the bottom. Concerning colours and fonts, white and yellow are generally accepted and fonts without serifs tend to be prioritised (*ibid.*: 130/84). As noted in section 2.4, the use of polychrome features is still mainly considered a device used for SDH and *fansubbing*. In relation to this, digital technology has opened a new world of possibilities by allowing the selection of different colours, fonts and font size (Ivarsson and Carroll 1998: 32; Georgakopoulou 2009: 22).

Besides these technical constraints and conventions, subtitling practice is restricted by the transposition of a spoken SL to a written TL. This rendering of speech in writing together with space and time restrictions determines to a certain extent the elements that need to be 'sacrificed' to convey the main message, while leaving the audience time to contemplate the action on the screen. The next section aims to explore notions associated with subtitling as well as the use of orthotypographic devices to discuss their relevance regarding polyglot films.

2.1.3.2. Restrictions and the use of orthotypographic devices

The translational approach adopted for this thesis makes it necessary to consider (1) a series of notions traditionally associated with subtitling together with (2) further

limitations/possibilities of the medium. The reason behind this lies in the direct impact of these notions and limitations on the translation of polyglot films to suggest potential explanations regarding translational solutions.

One of the limitations of subtitles is closely connected to the view that “subtitles serve as a model for literacy” (Ivarsson and Carroll 1998: 157). As a result, subtitling reproduces an impeccable grammar even when errors are intentionally introduced in the original dialogue. Díaz Cintas argues, however, that the value of these mistakes needs to be examined in terms of characterisation to decide whether their reproduction is appropriate or not (2003: 284). This consideration seems to be of paramount importance for polyglot films, where fragmented language, grammatical/lexical mistakes, etc. are likely to affect the way characters are perceived. This can lead to risky strategies that, far from characterising, might end up complying with stereotypes, e.g. the transposition of ‘r’ and ‘l’ to portray Chinese characters.

The ‘foreignness’ of characters can also be conveyed by leaving words or expressions untranslated. Kovačič suggests that this strategy might help audiences to differentiate between languages (1991: 409 in Georgakopoulou 2009: 26). While this is true to some extent, the degree of recognition largely depends on the language combination, with typologically close language pairs allowing a greater level of understanding (section 1.4). Otherwise, following Shochat and Stam, the audience might find itself “adrift on an alien sea of undecipherable phonic substance” (1985: 41). This limitation has more to do with language relation and should not therefore undermine the power of subtitling to promote interest in other cultures.

The aforesaid tendency to reproduce ‘spotless’ subtitles should also be examined in relation to the general standardisation employed in subtitling. Similarly, this standardisation is inevitably linked to the rendering of speech in writing, where numerous features of oral discourse are sacrificed. Within AVT, this neutralisation has been mainly approached concerning intralinguistic differences such as dialects and sociolects, where scholars have acknowledged the limitation of the medium to reproduce the dialectal, idiolectal and pronunciation features that contribute to the moulding of screen characters (Rosa 2001: 216; Georgakopoulou 2009: 26). Some of these flaws seem to be equally applicable to interlingual differences. A key concern is with accents and pronunciation, which are extremely difficult to reproduce through subtitles. However, as Díaz Cintas and Remael argue, subtitlers can benefit from the fact that accents normally go hand in hand with vocabulary (2007: 194), thus

facilitating the depiction of a character's origin through lexis. All in all, the audience is left to rely on the soundtrack to perceive these oral tinges.

Another debated strategy is the use of a pseudo-phonetic transcription for pieces of dialogue. Phonetic transcription can be regarded as viable for sporadic words. However, it is generally opposed for longer dialogues because, as Georgakopoulou puts it, "it would hinder the readability of the text by adding to the reading time of the subtitle, and also hinder the comprehension of the message by obscuring the style" (2009: 26). Similarly, and using French as an example, Fawcett goes as far as to add that:

Although one could again denounce the imperialism of supressing the Other, the reader with no French is spared the misery of trying to read words in a language they can't pronounce, which is no small mercy in a subtitling context (2003: 155)

Conversely, mainstream subtitling makes use of orthotypographic devices that aim, among other things, to denote the 'otherness' of certain elements. These seem to be mainly restricted to quotation marks, inverted commas and italics and are of limited use. Despite this and the apparent lack of general agreement as to their use in subtitling, the usefulness of these devices for polyglot films is pertinent to this study and they are therefore, discussed below.

First and foremost, the use of these devices should be analysed according to the level of presence of foreign elements in a film, be it recurrent or occasional in the form of sentences or isolated foreign words. If a foreign dialogue is to be translated, Ivarsson and Carroll recommend quotation marks or italics to denote the presence of another language (1998: 115). Without mentioning it specifically, these authors – together with the few that have dealt with multilingualism and subtitling (e.g. Díaz Cintas 2010) – seem to refer only to films where a second foreign language is used marginally. As pointed out in section 1.4, only a few scholars, such as Bartoll (2006), have briefly touched upon the more constant presence of foreign languages in films. Here, the use of homogenising subtitling seems to prevail, although the Spanish DVD versions of *Monsoon Wedding* (Nair 2001) and the more recent *Un Prophète (A Prophet)* (Audiard 2009) can be regarded as more innovative in that they constantly combine italics and normal letters for cases of intrasentential CS and change between languages.

In films with minimal foreign language presence, there is more agreement as to the use of italics and quotation marks, although they sometimes overlap. Italics are generally used for words and expressions that the target audience can recognise (Ivarsson and Carroll 1998: 118; Díaz Cintas and Remael 2007: 125). For foreign elements not fully integrated in the TL, opinions differ. Díaz Cintas and Remael recommend that foreign words or expressions be transcribed in italics (2007: 125), while in practice professionals are divided between those supporting the use of quotation marks and italics. Regarding quotation marks, Ivarsson and Carroll (1998), Díaz Cintas and Remael (2007) and Miernik (2008) point out the following uses: to denote invented words, incorrect expressions, deliberate mistakes, words belonging to marginal registers, plays on words, words pronounced incorrectly or in a particular way or words/expressions used ironically or with a metalinguistic value. It could be argued then that both typographical elements aim to call the audience's attention regarding the use or role of particular foreign elements while adding some local colour to the translation.

Despite these advantages, both devices have drawbacks stemming mainly from technical constraints. While quotation marks take up two extra spaces, they show up more clearly on the screen than italics. Furthermore, italics are said to pass unnoticed for the viewer in many situations, although they do not need any extra space (Díaz Cintas and Remael 2007: 124). This explains the more extended use of quotation marks in the professional world (*ibid.*: 119). However, the use of these typographical conventions seems to be limited as their recurring use would not only diminish the intended impact but would equally affect readability and make them unaesthetic (Díaz Cintas 2003: 176).

As a result, the decision as to *whether* and *to what extent* these typographical devices need to be used should be explored from two different foci. Firstly, the fact that it is generally accepted that subtitles are more successful when not noticed by the viewer (Georgakopoulou 2009: 21). The application of these features surely acts against this standard by accentuating 'otherness', and while a more erratic use is less likely to divert audience attention, their constant application would compromise this convention. Secondly, typographical devices should be addressed in terms of readability. This explains the general inclination towards quotations marks rather than italics. However, the regular use of these devices in films like *Monsoon Wedding* has not been explored regarding legibility. Considering the range of possibilities of digital technology, alongside ever-increasing audience reading speeds, metatextual devices may become more widely exploited.

All in all, when compared to new forms of AVT modalities, traditional interlingual subtitling can be regarded as very traditionalist in essence by putting into practice a small range of conventions. It could be argued that the norms of the profession have limited the potential options for subtitlers, while defining subtitling negatively by its constraints (McClarty 2012: 139). In what follows, the factors at play in selecting AVT modalities are considered to understand decisions beyond text level.

2.1.4. *The selection of audiovisual translation modalities*

The translation process of audiovisual products is conditioned by a series of cultural, socio-economic and political factors that influence and determine the final result. Some of these factors have a clear effect on the selection of AVT methods. AVT scholars such as Luyken *et al.* (1991), Díaz Cintas (1999) and Chaume (2004a) point to financial considerations and technical matters, as well as the target audience in terms of literacy, interest in foreign languages and cultural background as key factors.

The decision as to which AVT modality to choose is in many situations made in relation to economic benefits. As Díaz Cintas explains: “the cost-effectiveness of a film translation method is (...) directly proportional to the size of the potential audience” (1999: 36). Hence, the more expensive practice of dubbing is preferred in countries with a dominant language and a large market that all but guarantees economic return, such as Spain, Italy, France and Germany (Pérez González 2009: 18). Conversely, subtitling and voice-over are relatively inexpensive and deeply rooted in countries with smaller markets such as Greece, Portugal, the Netherlands, the Scandinavian countries (subtitling countries) and Russia, the former Soviet Union countries and Thailand (voice-over countries).

Socio-cultural variables are also taken into consideration when selecting AVT modality. This explains why, in the past, dubbing was favoured in countries with low literacy levels (Ivarsson and Carroll 1998: 36), although nowadays, selection seems to be related to the status of the language and the need to learn foreign languages (Chaume 2004a: 53). Gottlieb further supports this analysis by stating that subtitling is used in countries “in which knowledge of foreign cultures is a basic condition for survival” (2005: 25). This explains the reluctance to subtitle by culturally self-sufficient populations who do not know the language

of the original film. Similarly, in other countries, dubbing is the result of a policy of language preservation, such as France, where films are dubbed with the aim of protecting the French language from linguistic invasion (*ibid.*).

Furthermore, Luyken *et al.* attribute particular relevance to audiences and establish differences within social classes and ages. Well-educated people tend to favour subtitling as “higher education means more familiarity with reading and this makes subtitled programmes easier to understand and enjoy” (1991: 115). This explains the use of subtitles for art and independent films and late night film screenings in traditionally dubbing countries (Agost 2001b: 244). Conversely, the remaining social classes tend to prefer dubbing as their attention does not need to be divided between image and subtitles. The possibility of enjoying a film with minimal cognitive effort also seems to explain why the preference for dubbing increases with age, while the inclination for subtitling decreases with this same factor (Luyken *et al.* 1991: 114).

Technical considerations can also be decisive when selecting AVT modality. Thus, dubbing will most likely be dismissed if a product needs to be translated rapidly. In these cases, live subtitling or voice-over are more likely to be considered due to shorter turnaround times (e.g. TV news). In other situations, political factors might be at play. In contexts of political repression and suppression of freedom of speech, dubbing is commonly used as an effective tool for silencing dissident voices and for concealing inappropriate content (Ivarsson and Carroll *et al.* 1998: 36).

In spite of these considerations, academics such as Ivarsson and Carroll (*ibid.*) and Chaume (2004a), to name but three, state that the factor *par excellence* is viewing habits, i.e. what the audience is accustomed to. These habits are behind the traditional classifications of “dubbing countries”, “subtitling countries”, “voice-over countries”, etc. Many scholars agree that this division is now blurred and even outdated as actual practice reveals that different AVT modalities coexist in many countries depending on the product, the genre of the programme and the audience (Díaz Cintas 2003: 50-51). As a result, Greece, a traditional subtitling country, is now dubbing Latin American soap operas, and in Denmark, films are increasingly released in both dubbed and subtitled versions. Similarly, countries where dubbing is deeply rooted, like Germany, Spain and France, show an increase in subtitled products because “people want to hear the languages of the rest of the world” (Ivarsson and

Carroll 1998: v). Moreover, technological improvements make it possible for both versions to be available, which further confirms the eternal debate of “dubbing vs. subtitling” as irrelevant, as audiovisual media increasingly incorporates different versions to satisfy the needs of different audiences.

In light of the above, a list of possible factors needs to be considered when researching the reasons behind the selection of particular AVT modalities. This is particularly important concerning polyglot films as they are more prone to combining AVT methods than any other. Similarly, this research incorporates the role of translation agents in decision-making to assess their reasoning as well as their power and influence. As translation processes depend mainly on the socio-historical situations of TCs, Spain as the main socio-cultural context of this research is now introduced. The aim is to briefly present a series of historical, political, economic and social questions that can assist in understanding the reasons underlying the dubbing of polyglot films.

2.1.5. Audiovisual translation in Spain

In relation to multilingualism, Miernik stresses that “[t]he choice of appropriate strategies is in large respect dependent on the accurate determination of the audience’s linguistic abilities and viewing habits” (2008: 3). The purpose of this section is therefore to provide some insight into the screening tradition and the linguistic competency of my TC: Spain. This information is subsequently used as a backdrop to (a) explain the reasons as to why polyglot films are translated the way they are and (b) find out about the linguistic knowledge screen translators and dialogue writers/dubbing directors assume in their viewers. This is expected to reflect on how linguistic competency affects – consciously or unconsciously – translation decisions or the potential solutions that any of these agents might adopt for polyglot films.

2.1.5.1. Screening habit and audiovisual practice

According to the *Ministerio de Educación, Cultura y Deporte* (Spanish Ministry of Education, Culture and Sports, MECD) the percentage of foreign films shown in Spanish cinemas between 2008 and 2012 ranges between 75% and 78%⁵⁴. This data underlines the undeniable

⁵⁴ Data extracted from the 5 documents provided by the MECD, corresponding to the 2008-2012 period: <http://www.mcu.es/cine/IN/estadisticas/index.html> (last accessed 24th October 2014).

significance of AVT in a country which mainly consumes foreign products. The need for translation has been satisfied for a long period of time through dubbing. In fact, Spain has traditionally been considered a lip-synchronised dubbing country. The introduction and subsequent consolidation of this practice is linked to historical reasons. During Franco's fascist dictatorship, dubbing was used as an ideological tool often enforced by law to censor and manipulate films (Danan 1991: 611). This censorship aimed to protect domestic productions as well as to promote national identity by imposing one standardised national language (*ibid.*: 610-612)⁵⁵. Similarly, the low literacy rates of the Spanish population further justified the implementation of dubbing. Nowadays, although this practice still arguably prevails, other methods coexist in the audiovisual panorama. What is more, these methods together with changes in Spanish audiences seem to be steadily altering Spain's AVT market.

According to Agost (2001b), Díaz Cintas (2003) and Chaume (2000; 2004a) the practice of AVT in Spain is conducted in the following way. Dubbing is generally used for narrative texts regardless of the type of texts: films, cartoons, TV series, etc. (Agost 2001b: 245). Conversely, voice-over is mainly applied to documentaries and interviews, while simultaneous interpreting is essentially used to translate foreign films shown in film festivals (Chaume 2000: 49). Subtitles, in turn, may be used for interviews, musicals and for films aired in the evening at very late hours. While this could be considered general practice in Spain, the audiovisual market has experienced various changes, particularly regarding subtitling. Spain, like many other traditionally dubbing countries, shows an increase in subtitled products through, among other media, the DVD market and digital television platforms (Mayoral 2001: 42). Díaz Cintas also mentions the growing tendency to subtitle songs and TV advertisements (2003: 57).

Moreover, in relation to cinema where dubbing predominates, the possibility of accessing SVs has for a long time been reduced to art house films, film festivals and films produced in distant countries or shot in 'minority' languages⁵⁶. Díaz Cintas blames an "air of sophistication and elitism" for the unbreakable link that exists between subtitling and marginalisation or snobbery in Spain (2003: 55, *my translation*). While cinephiles reject

⁵⁵ At present, films are also translated to the remaining three official languages in Spain (Catalan, Basque and Galician). The regional governments of Catalonia, the Basque Country and Galicia employ different measures to encourage the use of dubbing and subtitling into these languages with the aim of promoting their use (Izard 2001: 208).

⁵⁶ A film might be dubbed afterwards if it becomes a box-office hit (Díaz Cintas 2003: 54), which again justifies the link between dubbing – a more expensive practice – and economic benefits.

dubbed films, dubbed film audiences in Spain refuse to see films where they have to read (*ibid.*). In light of this, film distribution in Spanish cinemas seems to have been dominated by two phenomena. On the one hand, the *exclusive* use of dubbing for commercial films and, on the other hand, the *restrictive* use of subtitling to facilitate the distribution of ‘minor’ films. However, these two phenomena seem to have been overridden by the increasing simultaneous exhibition of films in their DVs and SVs. From statistical data provided by the MECD for the period 2002-2011, the number of films distributed in both versions clearly outnumbers the number of dubbed films since 2005 (Table 4). However, this table reveals that since 2008, the number of subtitled films has considerably decreased after a peak of over 100 films in 2005 and 2007.

Year	Dubbed	Subtitled	Dubbed and subtitled	Total
2002	350	74	No data available	431
2003	343	66	No data available	409
2004	292	100	No data available	392
2005	116	144	182	412
2006	156	78	173	407
2007	132	113	210	455
2008	118	69	192	379
2009	118	55	191	370
2010	113	41	180	334
2011	112	58	194	364
Total	1850	795	1322	3953

Table 4. *Distributed versions of foreign feature films according to the MECD (2002-2011)*

Although scholars such as Fuentes (2001: 144) stress the relevance of having access to both versions, I believe this trend needs to be cautiously examined with regards to (a) the number of venues and (2) the geographic locations where SVs have been exhibited. From over 4,000 venues available for screening, just over 100 were used for subtitled films⁵⁷. Considering this limited availability, it is hardly surprising to see that this increasing offer has not had any significant impact on the consumption of subtitled films. This is indeed revealed by the rather low attendance rates at non-dubbed films, which ranges between 1.76% (2007) and 4.87% (2009) for the period 2005-2010. Similarly, the option of accessing SVs on screen seems to be limited to cities with large populations or with high numbers of foreign residents (*ibid.*). Therefore, Izard’s statement that Spain could become the first European

⁵⁷ Information extracted from a document regarding the activity of cinemas which screen films in their OV with subtitles (report prepared by the Instituto de Cinematografía y de las Artes Audiovisuales dependant on the MECD): http://www.mcu.es/cine/docs/Novedades/Cifras_VO_salas_cine_Espana.pdf (last accessed 24th October 2014).

audience to decide how to enjoy films seems overly optimistic (2001: 208), as subtitled products are only provided in a restricted number of venues and cities. However, if as Díaz Cintas explains, SVs are in greater demand in Spain due to a higher degree of education, the wish to learn languages and the increasing appraisal of OVAs (2003: 56), we can only hope that the potential offered by other audiovisual methods becomes more widely available in the short-medium term.

Although television, DVDs and, to a certain extent, cinema now provide Spanish audiences with a selecting of different audiovisual versions, this has not had a clear impact on Spaniards' screening preferences. Changing the viewing habits in Spain – and by extension, any country – might need more time and require wider availability of products in different versions. In this regard, the growing number of polyglot films using a combination of AVT modalities might open the door for an increasing – slowly but surely – motivation and appreciation for other practices.

2.1.5.2. Knowledge of foreign languages

Statistical data provided by a survey co-ordinated by the European Commission reveals that over half of the Spanish population (54%) master only their mother tongue, 46% could hold a conversation in one foreign language, while 18% and 5% could have a conversation in two or three languages, respectively⁵⁸. When analysing the reasons for this 'bleak' panorama, a series of factors seems to have contributed to this lack of knowledge of foreign languages.

On the one hand, the closure to the influence of English for 40 years during the dictatorship together with policies of language preservation to guarantee linguistic unity might explain why languages have been taught for merely instrumental needs without, until recently, incorporating a more communicative approach. In fact, many Spaniards hold the Spanish educational system responsible for its lack of focus on language learning. On the other hand, Morales *et al.* also blame other factors such as the long dubbing tradition, limited travel abroad until recently and a fear of looking ridiculous (2000: 231). Finally, while in some

⁵⁸ Information extracted from the document 'Europeans and their languages' (2012) included in the Eurobarometer; http://ec.europa.eu/public_opinion/archives/ebs/ebs_386_en.pdf (last accessed 14th October 2014).

countries to speak a second language is a necessity, Spanish being a ‘major language’ might further explain this lack of interest in foreign languages.

This lack of language competency contrasts with the awareness of Spaniards concerning the usefulness of speaking foreign languages, particularly for job prospects and as a way of accessing other sources of information. Over half of the population consider foreign languages *very* useful, according to a survey conducted by the Centro de Investigaciones Sociológicas (Centre for Sociological Investigations, CIS), which polled 2,500 respondents over 18 years old⁵⁹. This very same survey shows that English is the most studied language (73%), followed by French (33%) and German (11%).

To assess the future of foreign languages in Spain, it is worth looking at the age factor. While language competency in Spaniards between 55 and 64 is rather limited, with 5% speaking English and 7% speaking French, 18-34 years old state that they have either a sufficient knowledge of English (42%) or an advanced level of English (5%)⁶⁰. This improved knowledge of foreign languages in younger generations is connected not only to the introduction of foreign languages as a compulsory subject in the 1970s, but also to greater mobility. As a result, more bilingual and multilingual programmes have been implemented in schools in accordance with the Common European Framework of Reference for Languages to provide people with multilingual and multicultural abilities.

Similarly, regional and national governments acknowledge the role of media in language learning. While dubbing is considered one of the reasons why Spain is at the very bottom of the foreign language league tables, the potential benefits of subtitling as a tool for language acquisition is slowly being recognised⁶¹. The main measure devised thus far comes in the form of a report commissioned by the MECD, which advises compulsory subtitling for

⁵⁹ ‘Barómetro de Febrero’ (2010) CIS; http://www.cis.es/cis/opencms/-Archivos/Marginales/2820_2839/2830/es2830.pdf (last accessed 24th October 2014).

⁶⁰ Survey conducted by Fundación de las Cajas de Ahorros (FUNCAS); http://sociedad.elpais.com/sociedad/2008/07/28/actualidad/1217196002_850215.html (last accessed 24th October 2014).

⁶¹ Although dubbing has commonly been blamed for the limited linguistic skills of many countries, no statistical information confirms the relation between dubbing and the lack of knowledge of foreign languages. Similarly, despite the pedagogic value attached to subtitling in language learning acquisition, there are data that contradict this generally-accepted impression. By way of example, according to the Eurostat (2010) two typical subtitling countries like Portugal and Greece are among the countries with highest shares of population speaking no foreign language: http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-SF-10-049/EN/KS-SF-10-049-EN.PDF (last accessed 14th October 2013).

television channels within two years⁶². The report expects that a gradual change in access to audiovisual products should necessarily have positive consequences in the medium-long term language learning process of children, adolescents and other age groups in Spain. However, acceptance and subsequent application thereof remains to be seen in a country where a mere 24% prefers subtitles (Eurobarometer 2012). As a first step forward, national and regional TV channels are requested to subtitle 90% of their programmes for SDH in public television and 75% for private channels since 2013⁶³.

On the whole, despite Spain's general limited language knowledge, there are signs that reveal an interest in promoting foreign languages through education and media. However, in relation to the present time and study, the aforementioned description allows for some conjecture. Firstly, dubbing is likely to be the predominant method used and, consequently, the reasons as to why a combination of methods is sometimes implemented need to be researched. Secondly, scant contact with other languages is likely to limit the resources or nuances that dubbing agents have at their disposal to convey characters' origins through language. In what follows, the concept of translation technique is introduced to clarify some terminological issues.

2.1.6. *Translation techniques in audiovisual translation*

2.1.6.1. Translation method vs. translation technique

Screen translators and dialogue writers have a series of options at their disposal to adjust their solutions to the aforementioned conventions for dubbing and subtitling. Before describing these options, a conceptual and terminological clarification is needed. When conducting textual analysis within the domain of TS, the concepts and characteristics of *translation method*, *translation strategy*, *translation procedure*, and *translation technique* seem to be used indiscriminately. Hence, for example, Chesterman (2004) discusses translation strategies, while Newmark (1988) opts for translation procedures to refer to the same notion. This terminological confusion has been further aggravated by the numerous extant classifications, which occasionally overlap, e.g. Vinay and Darbelnet (1958), Nida (1964),

⁶² Conclusions, suggestions and recommendations made by the Commission of Experts for the Promotion of the Original Version in the screening of audiovisual products;
http://www.mcu.es/cine/docs/Novedades/COMISION_FOMENTO_VO.pdf (last accessed 24th October 2014).

⁶³ Information extracted from the 'Ley General de la Comunicación Audiovisual';
<http://www.boe.es/boe/dias/2010/04/01/pdfs/BOE-A-2010-5292.pdf> (last accessed 24th October 2014).

Newmark (1988) and Baker (2011). Among the existing taxonomies, Molina and Hurtado's distinction of method, strategy and technique (2002) is pertinent for the present study as these concepts are defined in terms of decisions affecting the whole text or small units.

Translation method is understood as “the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text” (*ibid.*: 507). Therefore, in the present work, this refers to the AVT modalities selected to deal with multilingualism in films, which undoubtedly affects the decisions made during the actual translation. *Translation strategy* is defined as the procedure – conscious or unconscious – that guides agents in their search for a solution to a particular translation problem. Following a semiotic approach, during this mental process the remaining oral and visual elements assist translators and the remaining agents in conducting this task. This abstraction is then materialised in the shape of a *translation technique*, i.e. translational solutions at the micro-textual level (*ibid.*: 498). Translation techniques are therefore determined to a certain extent by the translation method(s) selected. Consequently, micro-textual problems might be solved differently in polyglot films depending on the selection of a single or multiple AVT modalities.

2.1.6.2. Translation techniques in AVT

Within AVT, classifications of techniques are somewhat difficult to determine partly due to the above-mentioned inexistence of academic consensus regarding terminology. Yet, general and more exhaustive taxonomies do exist, with some typologies overlapping and some differing slightly in their definitions. Similarly, the (apparently) ‘exclusionary’ nature of these categories seems to complicate matters further (Table 5). For example, Gottlieb (1992) considers ‘expansion’ and ‘paraphrase’ as two different techniques when, in practice, expansion can be achieved through paraphrasing. Consequently, in some situations, one technique does not overrule another but both could operate simultaneously.

In light of the above, my intention here is not to introduce and assess existing taxonomies, but to provide an overview of the most recurrent techniques used in AVT, and multilingualism in particular. Following the multimodal perspective adopted within this study, translation techniques are analysed in conjunction with (a) conventions and limitations and (b) mechanisms of cohesion and coherence to incorporate the remaining semiotic channels in the

decision-making process. It is only by incorporating these two aspects that a translation technique can be fully understood as this approach incorporates the connections between all film elements.

Delabastita (1990)	Gottlieb (1992)	Chaves (2000)	Chaume (2005)	Martí Ferriol (2006)
Dubbing Subtitling Detraction Repetition Adiectio	Expansion Paraphrase Transfer Imitation Transcription Dislocation Condensation Decimation Deletion Resignation	Literal translation Synthetic translation Amplification Modulation Transposition Equivalence Adaptation Compensation	Repetition Change of order Substitution Omission Addition Reduction	Loan Calque Word by word translation One by one translation Literal translation Accepted equivalent Omission Reduction Compression Particularization Generalization Transposition Description Enlargement Amplification Modulation Variation Substitution Adaptation Discursive creation

Table 5. *Existing taxonomies of translation techniques in AVT*

Table 5 shows that techniques allowing the expansion or reduction of texts are two of the most commonly employed ones in dubbing and subtitling respectively, due undoubtedly to the need to adjust the audiovisual message to time/space limitations. Although these techniques are directly related to isochrony in dubbing, other elements such as the articulatory movements of on-screen characters or their gestures further influence how this reduction or expansion is conducted. Thus, what is interesting here is that the application of techniques is never defined by merely one element in the film, but a combination thereof. In fact, throughout his latest book, Chaume (2012) provides a list of techniques that translators/dialogue writers have at their disposal for lip synchrony and kinetic synchrony, e.g. repetition or omission of words, sentences, addition of elements, substitution. Before deciding on a micro-textual solution, each scene needs to then be assessed individually in terms of types of shot, proxemics, kinesics and any other relevant aural/visual elements.

Considering the technical constraints of subtitling and conventions regarding number of lines and characters, the possibility to expand the message is a rather limited option, while condensation/reduction is more applied. To put this technique into practice, Kovačič establishes a priority scale for translation (1991: 409 in Georgakopoulou 2009: 26). According to this classification, indispensable elements moving the narrative forward are maintained, while partly dispensable or wholly dispensable elements are either condensed or omitted. This explains the general loss of typical features of spoken language or the omission of elements retrievable from the soundtrack⁶⁴. Although, these elements arguably contribute relatively little to the comprehension and appreciation of a film and as such, could be eliminated, the question remains whether their omission affects film plot and characterisation. In this sense, both Kovačič (*ibid.*) and Karamitroglou (1998: 7) argue that internationally known words should be omitted if easily recognisable. Although the soundtrack could compensate for this loss, subtitling, to a certain extent, fails then to reproduce the multilingualism depicted in films by eliminating the expressive and phatic functions of language. This reveals overconfidence in a film soundtrack, which on its own seems unlikely to provide all the information conveyed by foreign languages to a target audience. This is particularly problematic for typologically distant languages or languages completely unknown to the spectator.

This does not mean that reduction techniques at the textual level are not in many situations counterbalanced through the visual and acoustic channels as message carriers (Mason 2001: 20; Díaz Cintas and Remael 2007: 61; Georgakopoulou 2009: 25). Indeed, to reduce or expand characters' utterances, screen translators practice 'semiotic cohesion' by relying on extra-diegetic visual information, i.e. camera movement and editing, that does not belong to the fictional story and diegetic information (gestures, body language and expressions) that belongs to the story (Díaz Cintas and Remael 2007: 49). Although subtitling is believed to demand greater cognitive effort to decode and establish the connections between elements, recent studies on eye-tracking suggest that subtitling is cognitively effective and that reduction does not demand "a significant tradeoff between image processing and text processing" (Perego *et al.* 2010: 243).

⁶⁴ This loss (or sacrifice) can also be explained through the aforementioned nature of subtitles, where a spoken SL is transferred through a written TL (section 2.1.3.1).

Other techniques do not necessarily have much to do with technical constraints, but are selected for reasons such as context, the goal of the translation or audience expectations (Molina and Hurtado 2002: 509). Techniques like change of order or substitutions might be linked, for example, to language structure. In other situations, generalisations, equivalence, adaptations or loans might be deemed more appropriate for a particular scene or film. However, the adoption of one technique over another also needs to be examined in conjunction with the image, editing process and the conventions and restrictions of the medium. This means that *all* techniques are implemented in relation to visual and acoustic elements in an attempt to achieve ‘intersemiotic cohesion’ to create “a coherent linguistic-visual whole” (Díaz Cintas and Remael 2007: 171).

In relation to multilingualism and films, López Delgado’s project (2007: 39-42) is the only example that specifically attempts to provide a comprehensive list of techniques. However, her taxonomy cannot be considered exhaustive as other studies complement it with additional items, all the while adding to the aforementioned terminological confusion⁶⁵. All of them have in common the absence of cinematographic language in their analysis of solutions. Table 6 compiles a list of techniques detected thus far. It cannot however be regarded as comprehensive as many studies only focus on particular multilingual phenomena such as CS and CM and not multilingualism in general. These techniques are further examined in section 6.1.

⁶⁵ Furthermore, I believe that part of the problem with López Delgado’s taxonomy lies in the understanding of dubbing as an AVT modality that does not incorporate other AV methods.

López Delgado's classification (2007)	Elision Discursive creation Discursive adaptation Variation Lack of technique
Other techniques	Adaptation Compensation Explicitation Omission Generalisation Transfer/change Addition Clarification Cancellation Modification Creative writing

Table 6. *Translation techniques detected for multilingualism in films*⁶⁶

Given the divergent and ambiguous terminology, this thesis aims to provide a specific list of techniques applied to particular translation problems/restrictions introduced by a combination of languages or references to languages after the selection of AVT method(s). In line with the semiotic approach adopted within this research, the next section introduces the constituents of films and discusses their influence on translational decisions.

2.2. Language in cinema

Cinematographic language is a conglomeration of structured units that work in unison to create meaning. This section provides a brief overview of the main components of film language while concentrating on how they contribute to the film experience and their relevance for multilingual scenarios. In light of the main translational approach of this thesis, the emphasis is on the potential effect of these elements on translation. Section 2.2.2 analyses and justifies the relevance of film dialogue, although the latter has been notoriously disregarded within film theory. The last section delves more deeply into the signifying codes that have a bearing on the translation of audiovisual products to justify the need and usefulness of incorporating a multimodal analysis to the translation of polyglot products.

⁶⁶ López Delgado's classification is my translation from the Spanish. The remaining techniques have been extracted from studies such as Sapino (2000 in Diadori 2003: 530), Diadori (2003), Monti (2009), González Ruiz (2011) and Minutella (2012).

2.2.1. *Elements of film language*

Within film theory, *mise-en-scène*, cinematography, editing and sound have traditionally been considered the constituents of film language. This classification already reveals a purely visual approach to film analysis, where little room is left to accommodate its verbal component.

The French term *mise-en-scène* – which literally means “to put into the scene” – has been adapted from theatre staging to encompass a series of visual components that filmmakers use to stage the event for the camera (Bordwell and Thompson 2001: 156). These carefully planned elements (setting, lighting, costume, hair, make-up, and figure behaviour) contribute differently to the staging of a film⁶⁷. While some aim to depict the time and place – either fictional or real – where a story develops, others also supply information on characters. Through the setting, filmmakers intend to produce an accurate picture of a particular culture or society in the viewers’ mind. The degree of scenic authenticity in physical, cultural and historical terms varies depending on the film and the effect that filmmakers intend to produce on the audience. As mentioned in section 1.2.2, many of these extralinguistic elements help to recreate a multilingual imagination in viewers’ minds. By the same token, lighting does not only contribute to the understanding of the story, but it also establishes the mood of characters and directs attention to detail (Villarejo 2007: 32). This is achieved through the manipulation and direction of lights to influence the viewer’s perception of a person or object. Thereby, high-key lighting, i.e. little contrast between dark and bright, reveals details and provides transparency and clarity, while low-key lighting tends to be used in horror or suspense films to convey doubt, fear or malice by creating stronger contrasts and darker shadows (Bordwell and Thompson 2001: 168).

Of all these components, costume, hair and make-up define characters visually in a more direct way. As Corrigan and White (2004: 57) and Dix (2008: 15-16) claim, these elements do not only add visual accuracy to the setting, but also stress a character’s personality by indexing their identity, class position, affiliation, emotional and psychological status, etc. Although the concept of *mise-en-scène* principally covers visual elements, it seems rather

⁶⁷ Different scholars provide a slightly different classification of the elements of *mise-en-scène*. Within this research, Villarejo’s proposal (2007) has been adopted because it includes all the visual elements originally considered in theatre staging and existing prior to filming.

artificial to discuss these visual clues without referring to language as the most powerful characterisation tool. No matter how accurate a character is depicted visually, the symbolic value attached to language can be argued to be the clearest give-away of a character's identity (section 1.1.1). For instance, in a film like *Real Women Have Curves* (Cardoso 2002), the Latin American community is not only depicted through setting, costume and the physicality of actors, but through language. Ana does not only use English to oppose her mother, but her American English tells us about her integration in society as a second-generation immigrant, while her mother's broken English indicates her status as first-generation. This information could not exactly be conveyed through any of these visual elements. This is not to undermine the power and relevance of visual elements in films. In silent films, for example, villainy is portrayed visually with villains wearing black hats and twirling their moustaches to identify them as such. In these films visual information is everything. Moreover, these elements can also constitute narrative markers, where the change or non-change of characters through the story can become essential to understanding the film. In *The Reader* (Daldry 2008), the passage of time is reflected in Kate Winslet's make-up as a decrepit old woman with, for instance, old clothes.

The last element, figure behaviour (also known as acting or performance), is defined as "the movement, expressions, or actions of the actors or other figures (animals, monsters, animated things, droids) within a given shot" (Villarejo 2007: 35). Performance is made up then of visual elements (eye and body movements, gestures, physical appearance) and voice (intonation, rhythm, accents, pitch, etc.). As cinema is generally regarded as visual art, filmmakers have traditionally exploited these visual constituents to convey the foreign background of characters. Among them, facial and corporal gestures seem to be the two most widely used, since gestures constitute one of the most noticeable differences among cultural systems. On this matter, Whitman-Linsen remarks that "[w]e might go so far as to claim that the relatively versed viewer can recognise a number of nationalities watching solely the people on the screen with the sound eliminated" (1992: 33). Although likely for certain nationalities – particularly if filmmakers rely on stereotypes – a language mismatch between character and country necessarily renders an incongruity between the visual and the acoustic, even if viewers conventionally accept this contradiction.

Similarly, the visual and vocal elements of figure behaviour do not work in isolation, but in conjunction with speech, hence conveying meaning while reinforcing verbal

utterances (Eco 1977; Poyatos 1997). Consequently, it seems difficult to analyse figure behaviour without including oral interventions. In fact, it is through the manipulation of all these visual and verbal elements that different acting styles can be achieved, with some being more stylised and others more naturalistic (Corrigan and White 2004: 53). Stylised acting is characterised by actors fully aware of their performance by using emphatic systematised gestures and pronouncing words with elevated diction (*ibid.*), while in naturalistic acting, actors embody their role to convey the essence of the character in a more natural and realistic manner. Although acting is generally approached in terms of realism (Bordwell and Thompson 2001: 170), the fact is that movements can be of very different natures (artificial, awkward, etc.) depending on the effect to be conveyed.

In view of this, a filmic experience greatly depends on the selection made within the *mise-en-scène*. Nevertheless, the way the audience experiences these elements depends on the processing and the recording of a film frame (Dix 2008: 23), i.e. its **cinematography**. As Villarejo puts it, cinematography covers any aspect involving the camera (2007: 36). In general, three main features are considered in every frame: distance of the camera, camera angle and camera movement (Table 7). Pertinent to this study is the relevance of some of these cinematography elements in dealing with multilingual scenarios and translation problems.

Distance of the camera	Camera angle	Camera position/movement
Extreme long shot	High angle	Panning
Long shot	Straight-on angle	Tilting
Medium long shot	Low angle	Zooming
Medium shot	Canted	Tracking/dollying
Medium close-up	Bird's eye	Craning
Close-up	Worm's eye	
Extreme close-up		

Table 7. *Cinematography elements*

The distance of the camera is defined according to the space between the camera and the object. Following Hall (1964 in Kress and van Leeuwen 1996: 131), these shots follow the proxemics of everyday face-to-face interaction. Hence, close-ups indicate a close personal distance or intimacy, while extreme long shots are connected to greater social distance and as such include space around them. From a translation viewpoint, being aware of the interpersonal space expressed through these fields of vision allows a better determination of character relations. Moreover, these shots determine the degree of lip synchrony and

isochrony needed in dubbing with extreme long shots requiring a lesser degree of accuracy and extreme close-ups demanding a higher degree thereof, due to the proximity of a character's mouth. Similarly, when characters speak concurrently, proximity to the camera can dictate the turns to be translated in subtitling.

Camera angle concerns the direction and height of the camera. Dix distinguishes three possible angles: high angle, straight-on angle and low angle (2008: 25). The straight-on angle is considered the most common and neutral, while the remaining two carry different connotations: high angles reduce the power of characters, while low angles enhance it (*ibid.*)⁶⁸. However, the meaning of these angles is context-dependent and consequently, an absolute explanation is difficult to provide. Although not acknowledged, this aspect seems to be especially relevant for the positioning of subtitles, where the traditional low-screen position may be relocated to facilitate their reading in frames not shot from a neutral straight-on angle.

Finally, camera movement refers to the mobility of the camera. Following Dix, two different types of movement should be distinguished: one that concerns the entire relocation of the camera, and one that affects some parts of it (2008: 27-28). Within this last category, a camera can rotate along its vertical axis (panning) and its horizontal axis (tilting). Similarly, zooming in and out only involves a change in lens. Conversely, tracking and dollying/craning involve a movement of the entire camera. The forward and lateral movements of tracking (called dollying, when the camera rests on a dolly) are used to convey very different meanings, ranging from suspense to action sequences. Finally, crane shots involve panoramic views. From a translational standpoint, de Linde and Kay highlight the need to understand the complexity of camera manipulation to perceive the intricacy of all elements on screen (1999: 32).

The manipulation of cinematographic elements can be of vital importance for the handling of multilingual situations in films. Indeed, O'Sullivan has observed that elements such as camera distance and movement (mainly close-ups and zoom-ins/outs) are common devices used to shift from represented language to representing language without any discomfort for the viewer (2011: 56-58). This strategy seems to be used in cases of referential

⁶⁸ Other classifications include three more types of angles: worm's eye, canted shot, and bird's eye, which could be regarded as similar to the ones described previously, but more radical in their position.

restriction (section 1.2.2), where the foreign language is restricted to the first few minutes of the film to suddenly become the main language of the film. For instance, in *The Hunt for Red October* (McTiernan 1990), Russian characters speak Russian (represented language) at the beginning of the film. With the characters being played by Anglophone actors, the director of photography interweaves an extreme close-up and a fast zoom-in and out to switch to English (representing language) for the remainder of the film.

Thus far, options within *mise-en-scène* and cinematography have dealt with separate shots. The element of **editing** is then used to build up relations between these shots to create an impression of continuity in time and space. Villarejo mentions five common editing techniques: cut, dissolve, fade, wipe and iris (2007: 43). Filmmakers make use of these to create different effects and to influence the way viewers engage with characters. The traditional cut is commonly used to create a dramatic effect, a change of scene or a change of narrative. The remaining techniques are considered less abrupt. During a fade, an image slowly disappears; with the wipe, a new shot wipes away the previous one; with the dissolve, a new frame fades in while another fades out. A commonly used editing technique is shot-reverse-shot sequencing, which portrays conversations while reminding the audience that the action happens in the same place. Some other techniques are used to create spatial and temporal editing, e.g. cross-cutting or parallel editing indicate simultaneous actions in various places, while flashbacks and forwards suggest different time frames (*ibid.*: 45). Many of these techniques also offer ways of both translating and wiping out an initially present foreign language. These include cuts, or ‘dissolve translation’ (section 1.4). Similarly, the manipulation of shots in terms of time and space can frame narratives to portray cases of referential restriction, e.g. with the passing of time, characters have learnt the main language of the film and have abandoned his/her own (O’Sullivan 2001: 51). Considering the repercussions of shot connections and the position of shots within a film, translators and/or dialogue writers should be aware of the use of certain objects and the chain of events in previous or subsequent shots to find coherent solutions to films as a whole (Chaume 2004a).

The last cinematographic element is **sound**, which traditionally contains speech (including voice-over), music, sound effects and silence (Dix 2008: 81). The importance of sound goes back to the first films, where music and sound effects were used to convey feelings and emotions impossible to utter with words. Villarejo goes as far as to say that sound “actively shapes how we perceive and interpret the image. It directs our attention within the image, and

it cues us to form expectations” (2007: 49). Within film theory, sound is generally classified as diegetic and non-diegetic. Diegetic sound emanates from the story of the film, while non-diegetic accompanies the film, but does not come from an actual source in the film itself (including voice-over). Some elements like music can then be diegetic and/or non-diegetic. This distinction between diegetic and non-diegetic sound is pertinent in terms of synchrony. While diegetic sound frequently requires greater synchronic accuracy – particularly for on-screen characters – non-diegetic sound is less likely to impose such pressure.

Each sound component contributes to a film experience in different ways. Interestingly for this thesis, sound can be manipulated by fading out a foreign language while the representing language is faded in or it can provide a translation in the form of a narrating voice-over (section 1.4). Music creates different atmospheres and helps us understand characters and their emotions (*ibid.*: 50). Although, arguably, the main source of sound is speech, within the feature of ‘sound’ only acoustic properties such as loudness, pitch, timbre, rhythm or fidelity are generally considered⁶⁹. Dialogue, defined as the actual lines spoken by characters, tends to be examined separately. However, the exclusion of verbal utterances can be regarded as impractical, as in most situations these qualifiers cannot be dissociated from dialogue. Consequently, in order to understand these features accurately, they should be examined in conjunction with uttered words.

On the whole, this classification justifies the general approach to film as a visual art, where speech is barely considered an element belonging to ‘sound’. Although these constituents are not part of the translation act itself, they can be manipulated to convey specific meanings and they determine, to a certain extent, translation operations. From this discussion, several facts prevail. In relation to the depiction and framing of multilingual spaces, filmmakers exploit elements within the *mise-en-scène* to portray the nationality of characters and a film’s setting. Similarly, cinematography, editing and sound are manipulated to “signal the shifts from subtitled to homogenised dialogue. They provide a way of acknowledging, and then dispensing with, heterolingual dialogue” (O’Sullivan 2011: 69). This section has equally highlighted the impossibility of dissociating the *mise-en-scène* and sound elements from the verbal component and the particular influence of cinematography, editing and sound on the

⁶⁹ These acoustic properties are relevant to dubbing in terms of acting, i.e. they concern ‘character synchrony’.

translational process and result. Consequently, it is only by considering all these elements, that a complete coherent film translation can be achieved.

2.2.2. Film dialogue as film element

Sarah Kozloff observes that dialogue as signifier in film theory has been disregarded because it “has been perceived as too transparent, too simple to need to study” while “[v]isual analysis requires mastery of a recondite vocabulary and trained attentiveness” (2000: 6). This contrasts with the (somewhat justifiable) more language-oriented approach within AVT since translators can only intervene at the linguistic level. By focusing mainly on verbal or visual elements respectively, it could be argued that both disciplines exclude some central element in meaning-creation. Both fields need then to incorporate the elements of film language they generally neglect to produce accurate analyses. Considering the multilingualism of this research, focus here is on the functions of film dialogue and the information that dialogue conveys at different levels, with particular reference to foreign languages – an integral element generally disregarded within Film Studies.

Following Kozloff, film dialogue can perform two different roles. The first and key role is associated with narrative functions where dialogue is used to communicate a story (*ibid.*: 33-35). Hence, visual information from the *mise-en-scène* is supplemented with dialogue to anchor the story and its characters. Although, debatably, this anchoring is realised through dialogue, the *language* of these dialogues is generally ignored. By disregarding this element, one could argue that film scholars have traditionally accepted the same verbal-visual contradiction as audiences.

Additionally, dialogue aims to depict narrative events, adhere to realism, reveal characters and influence viewers’ emotions by guiding their responses (Kozloff 2000: 33). The contribution of foreign languages to these roles of dialogue has been mainly analysed within the TS field (chapter 1). Indeed, plot content is transmitted not only through words but also through the language used for film dialogue. If anything, this is more evident in characterisation terms, where the relevance of speech might be set aside in favour of the actual language. This is often true of bilingual community portrayals, where the language used by characters (not their utterances) can provide information in relation to their social status, ideologies, identity, etc. as previously shown in *Real Women Have Curves* (Cardoso 2002).

The second function of dialogue deals with aesthetic, ideological and commercial effects. Here, Kozloff discusses the poetic use of language, jokes, humour, irony, the telling of stories verbally and how films exercise power over audiences depending on their aim(s) (2000: 51-56). These aspects are closely connected and dependent on non-verbal information (paralanguage, kinesics, proxemics, cultural signs) that contribute to these roles by providing emphatic and emotive connotations to dialogue. The function of foreign languages in relation to some of these speech functions has already been examined – in particular, jokes, humour and irony (Delabastita 2001; Chiaro 2007). Yet again, comic effect is not only provided by the content of dialogue, but also the language used.

To shed some light on the amount of information provided by language to characters and audiences, Vanoye's differentiation between horizontal and vertical dimensions is both relevant and useful (1985). This distinction refers to the way authenticity of dialogue is achieved at these two levels. While the 'horizontal dimension' approaches the interaction between fictional characters, the 'vertical dimension' analyses how fictional characters interact with their audience, i.e. characters tell a story to spectators. In approaching multilingualism through this distinction, two elements can be measured to a certain extent: (1) the information provided by languages to characters and original viewers and (2) the effects of translation on multilingualism for fictional characters and audiences, be they original or target⁷⁰. To this end, two types of instrumental analysis are called for.

The first requires the observation of language role and translation within the diegesis as well as how this information is provided to the original audience. This information can be similar or not, as filmmakers play with characters and audiences (section 1.4). To analyse if the information contrasts between dimensions, three factors should be considered: audience linguistic ability, audience knowledge of the reality depicted on screen, as well as the AVT method(s) used to translate these foreign turns. All these elements provide useful background information against which the value of multilingualism can be set. Thus, for instance, depending on viewers' knowledge of foreign languages, they might understand some fictional characters but not others, or audiences and characters alike might find themselves lost when

⁷⁰ An accurate determination of audiences' perceptions of multilingualism clearly calls for reception studies. However, Vanoye's division can be deemed appropriate to guide researchers in pointing out potential translation effects.

confronted with foreign languages. These situations in turn might be simultaneously affected by translation methods where the characters' understanding might be aligned with that of the audience, or where subtitling places viewers in an advantageous position (O'Sullivan 2011: 163). Consequently, all these factors are likely to produce differences between dimensions.

The second analysis involves the comparison of two vertical dimensions – original and target. This task should first focus on how languages have been treated in the target film, particularly if they have been levelled out, as the perception of the film will undoubtedly differ. Even when languages are maintained, the appreciation of the film is likely to be affected due to differences in linguistic knowledge and (possibly) AVT methods used. Other restrictions might come from the film itself, such as when the original foreign language matches the native language of the target audience. It could be argued then that all these unavoidable factors alter the perception of a film, even when the target film aims to produce a similar effect on the target audience. However, the usefulness of contrasting two vertical dimensions lies in the potential of providing insight into information loss/maintenance/gain through translation.

To conclude, this discussion vindicates the inclusion of film dialogue as an integral part of the cinematographic experience. In explaining its role, the connections of speech to visual elements have been stressed as well as the information conveyed by language defined as a collective system of sounds. Similarly, differences in information between characters and spectators have been pointed out according to linguistic abilities, viewer knowledge of the reality depicted on screen, as well as AVT method(s). In the next section, the main signifying codes involved in translation are introduced to explain how they affect translational operations.

2.2.3. Cinematographic approaches to translation

Within AVT research, Yves Gambier points out an interesting contradiction:

we are ready to acknowledge the interrelations between the verbal and the visual, between language and non-verbal, but the dominant research perspective remains largely

linguistic. The multisemiotic blends of many different signs are not ignored but they are usually neglected or not integrated into a framework (2006: 7)

However, a change in this viewpoint seems to be slowly gaining ground, with an increasing number of so-called ‘multimodal’ studies in recent years. This approach incorporates the theoretical contributions of film studies to better understand the relations and influence of different film elements in translation, e.g. Baldry and Taylor (2004); Desilla (2009)⁷¹. As a starting point, this section takes the most comprehensive analysis of translational purposes to date: Chaume’s integrated model of analysis (2004a). The focus here is on the particular problems arising from the polysemiotic nature of AVT products⁷². In what follows, signifying codes are not examined merely as constraints but in terms of cooperation, where the information provided by a given channel can help translators/dialogue writers in their search for solutions.

2.2.3.1. Acoustic channel

As de Linde and Kay specify, the aural channel carries two different types of information: “phonological information which contributes linguistically to the dialogue, and non-speech information which typically consists of meaningful and non-meaningful sounds” (1999: 12). This information is realised through five different codes in films: linguistic code, paralinguistic code, musical code, special effects code and sound arrangement code.

The most relevant one for translation purposes is the *linguistic code*. This includes all oral interventions, both diegetic and non-diegetic, on- and off-screen (Chaume 2004a: 167). The peculiarity here has to do with the aforementioned prefabricated orality of audiovisual texts characterised by carefully planned spontaneous dialogue. This task can be compared to scriptwriting, which explains why scholars such as Remael (2004) and Baños Piñero and Chaume (2009) emphasise the need for translators to behave and train as such. The required balance between standard and colloquial language is realised at prosodic, morphological,

⁷¹ It is interesting to note that multimodal studies seem to have been applied more to subtitling than dubbing [with the exception of Bosseaux (forthcoming 2015)]. The reason behind this might lie in the need to compress information through subtitles and how the different signifying codes can compensate for this reduction while creating a coherent film.

⁷² Chaume’s model (2004a) also includes external factors and other internal factors that AVT texts share with other texts. However, these have not been included here as they do not deal exclusively with the particular nature of AVT products.

syntactical and lexical-semantic levels. As foreign words/dialogues are generally considered a sporadic problem, they tend to be analysed merely as a lexical-semantic problem (Chaume 2004a: 184). In fact, Chaume himself considers multilingualism a problem not exclusive to films and as such, does not incorporate it in his proposal (2001: 50). However, as noted in the introduction, the way AVT material deals with multilingualism does necessarily involve a different treatment, as foreign languages are not only read but also heard. Consequently, the resources that screen translators/dialogue writers have at their disposal outnumber the options used in written texts. The question remains how to achieve a balance between linguistic accuracy and naturalness and to what extent these two requirements determine the possibilities for polyglot films according to the limitations of the medium.

The *paralinguistic code* includes all the non-verbal features of voice, such as differentiators, alternants, primary qualities of the voice, qualifiers and silences. All the agents involved in the process need to be aware of paralinguistic elements, to understand their meaning and to reproduce the same nuance as closely as possible. Chaume argues that this non-verbal information does not pose problems for translation in Western countries as audiences are able to identify their communicative and pragmatic values (1997: 321). However, far-off cultures are more likely to pose difficulties. From a translation perspective, its relevance is mainly for dubbing directors in order to guide dubbing actors in their performance.

The audio channel is also made up of the *musical code* and the *special effects code*. If music is significant for a film's story, songs are translated in line with the number of syllables, accentual distribution, rhythm of tone and rhyme (Chaume 2012: 103). While songs tend to be adapted for cartoons, for films, decisions seem to depend on country preferences, audiovisual genre and a song's function (*ibid.*: 104). Subtitling seems to follow a similar norm, as languages are only subtitled when contributing to the story (Ivarsson and Carroll 1998: 158). To facilitate their reading, Díaz Cintas and Remael recommend that a film respects the rhythm so that words and soundtrack are synchronised (2007: 211). Similarly, lyrics are reproduced in italics to distinguish them from actual dialogues. Interesting for this thesis is the peculiarity that Díaz Cintas and Remael notice when songs are in a different language to the language of a film. Here, the general tendency is to subtitle the song only if it was subtitled in the original version. However, the decision might also depend on the linguistic gap between the language of the song and the language of the TC. Thus, if languages are typologically close, a decision might be reached not to subtitle the song if the audience is

expected to understand it (*ibid.*: 208). Such a decision can only be made on the basis of an accurate determination of an audience's linguistic abilities. Regarding the special effects code, translators and dialogue writers are required to represent any special effect made by humans, animals or objects on the translation, such as tapping, applause, the sound of rain, etc. Translation problems arise when a special effect is verbalised. In this situation, it is sometimes possible to modify either the sound – if independent from visual elements – or the translation to create a coherent solution.

Finally, there is the ***sound arrangement code***, which deals with the source of the sound. Here two different distinctions come into play: first, the above-mentioned differentiation between diegetic and non-diegetic sound, and secondly, the actual source of the sound, whether on- or off-screen. The relevance is in terms of lip synchrony and isochrony. Thus, diegetic on-screen sounds are likely to impose more constraints than off-screen dialogue, where the translation does not need to adhere to mouth articulation. Therefore, this code works closely with visual information to determine whether to lengthen or shorten dialogues and how to fit them to the timing of utterances.

2.2.3.2. Visual channel

The acoustic channel does not work in isolation, but in constant interplay with visual elements such as colour, lighting, symbols, shots, etc. Many visual channels have long been overlooked due to the widespread belief that images are universal and hence, the lack of need to translate them. However, scholars such as Nord (1991b: 110) and Díaz Cintas and Remael (2007: 46) observe that images are culture-bound and consequently, should be considered part of the message of a film. The following codes should be borne in mind when translating: iconographic, photographic, planning, mobility, graphic, and syntactic.

The iconographic codes and photographic codes refer to elements included in the *mise-en-scène*. The ***iconographic codes*** comprise icons, indices, and symbols. While they tend to be left untranslated, problems arise in two sets of circumstances: (a) when they are accompanied by a verbal utterance or (b) when their meaning is essential for the film and the target audience ignores it. In these situations the image of AVT texts can be considered restrictive as it limits the solutions screen translators can opt for to maintain coherence, while non-visual texts enjoy more freedom. The ***photographic codes*** deal with elements such as perspective,

lighting and colour. Changes in perspective can determine the level of synchrony needed depending on the position of a character on screen, with less accuracy required if a mouth is not on screen. Similarly, colours might have two sets of considerations for films. In technical terms, a background colour might involve a change in the colour of the subtitling to facilitate readability. From a semantic perspective, colours are ascribed different meanings according to culture, which means that verbal references to colours may need to be adjusted to this visual feature (Chaume 2001: 52).

The two most relevant visual codes for translation purposes are the planning code and the mobility code, particularly for dubbing due to synchronic requirements. The *planning code* deals with the position of the camera, i.e. with a film's cinematography. As mentioned in section 2.2.1, the closer the source of sound is to the camera, the less freedom there is to adapt the translation in terms of timing and mouth articulation⁷³. The distance of written information can also determine whether a translation is provided or not. Hence, messages shot in close-ups or medium close-ups are more likely to be relevant than far-off messages, and as such might need a translation.

Concerning the *mobility codes*, it is important to first distinguish between two possible definitions of mobility: on the one hand, the movement of the camera in relation to what is shot and, on the other hand, the motion of characters/objects within a shot. The first definition refers to the positioning of the camera. Here it is useful for translators to be aware of the dynamics represented. A common problem for translators is the shot-reverse-shot technique alternating between the characters in a scene. Considering the second definition, mobility comprises proxemics and kinesic signs and mouth articulation, i.e. figure behaviour. Proxemics refers to the physical space between interlocutors in interpersonal communications. While it is generally accepted that this distance has been homogenised due to globalisation, a common device to establish distance is the use of formal or informal language (Chaume 2004a: 261). Within subtitling, proxemics comes to the fore in scenes where numerous characters speak concurrently. The interventions of characters closer to the camera are considered more relevant and therefore, have more chances of being reproduced in cases of spacial restrictions.

⁷³ The degree of flexibility does not only depend on the type of shot, but also on the TC. Hence, for example, isochrony in Italy is flexible, while in Spain is not (Chaume 2004b: 47).

Kinesics encompasses body movement and gestures. Their relevance is directly linked to kinetic synchrony to maintain coherence between the meaning of these signs and verbal utterances. Problems arise when kinesic signs are unknown or used with a different meaning and the translation needs to adjust to the visual image. Their pertinence is, if anything, more important for polyglot films where languages and communication problems are largely exploited. The use of kinesic signs to overcome linguistic barriers can determine solutions to particular scenes depending on the AVT method selected at the macrotextual level. This can be illustrated through the monolingual dubbing into Spanish in *Joyeux Noël* (*Merry Christmas*, Carion 2005), where translators were compelled to find solutions that would not contradict the communication problems portrayed visually, albeit sacrificing the original intention of depicting problems of intercultural understanding. Moreover, although barely acknowledged thus far, their relevance can exceed microtextual problems, with the possibility of determining solutions at a more macrotextual level. Thus, for example, Columbia Pictures Corporation decided to subtitle the polyglot film *Spanglish* (Brooks 2004) in Spain due to the continuous presence of body language and fictional interpreters (Sanz Ortega 2009: 27). In this particular case, dubbing was deemed inappropriate as it would have annihilated the plot. Kinesic elements and their influence need then to be closely examined in the case of polyglot films. Finally, mouth articulation, i.e. isochrony, defines the number of syllables and the timing of utterances.

The **graphic codes** comprehend all written language elements appearing in a film in the form of intertitles, titles, texts and subtitles (Chaume 2004a: 295). Their translation depends on the client and is limited by other signifying codes. Among the options accounted for are voice off, subtitles, or the insertion of a new text in the target language. Finally, the **syntactic codes** refer to the association between different shots in a film, i.e. its editing. Knowing the connections between scenes is not only essential to creating a coherent text, but prior or subsequent scenes can also provide solutions to specific translation problems.

In conclusion, this section has underlined the role and the relevance of film elements for translation as well as the need for agents to be familiar with them to create coherent solutions in relation to factors such as AVT method(s) used, audience, level of synchrony, etc. The main elements discussed are summarised in Table 8:

ACOUSTIC CHANNEL		VISUAL CHANNEL	
Signifying code	Elements	Signifying code	Elements
<i>Linguistic code</i>	<ul style="list-style-type: none"> • Phonetic-prosodic code • Morphological code • Syntactic code • Lexical-semantic code 	<i>Iconographic codes</i>	<ul style="list-style-type: none"> • Icons • Indices • Symbols
<i>Paralinguistic codes</i>	<ul style="list-style-type: none"> • Differentiators • Alternants • Primary qualities of the voice • Qualifiers • Silences 	<i>Photographic codes</i>	<ul style="list-style-type: none"> • Perspective • Lighting • Colour
<i>Musical code and special effect codes</i>	<ul style="list-style-type: none"> • Soundtrack • Songs • Special effects 	<i>Planning code</i>	<ul style="list-style-type: none"> • Types of shots
<i>Sound arrangement code</i>	<ul style="list-style-type: none"> • Voice types 	<i>Mobility code</i>	<ul style="list-style-type: none"> • Proxemics signs • Kinetic signs • Mouth articulation
		<i>Graphic code</i>	<ul style="list-style-type: none"> • Titles • Intertitles • Texts • Subtitles
		<i>Syntactic code</i>	<ul style="list-style-type: none"> • Connectives • Punctuation marks

Table 8. *Main signifying codes of cinematographic language (Chaume 2004a)*

2.3. Conclusion

This chapter has concentrated on the translation of audiovisual material by discussing two different aspects. The first section focused on dubbing and justified the need to incorporate subtitling as the only AVT method that can interact with dubbing for polyglot films. In presenting the conventions and restrictions of both AVT modalities, the aim was to highlight the matters and problems that multilingualism poses for translation in AVT material as well as to point out aspects worth researching. In doing so, several general facts were stressed.

First, it seems that many of the problems originate in the monolingual understanding of translation, where the possibility of using two or more languages is still considered a sporadic problem in AVT. This can be seen through the limited number of resources/nuances contemplated for multilingualism for both dubbing and subtitling. Secondly, some of the standards for both AVT methods restrict the possibilities for polyglot films, such as the

tendency towards neutralisation and standardisation or the rather limited use of metatextual devices. It is worth noticing the pursuit of an ‘invisible translation’ for both mediums. While this is undoubtedly more obvious in dubbing, conventional subtitling also aims to pass unnoticed to viewers by not calling their attention. Thirdly, some of the translated versions of polyglot films challenge somewhat the traditional division between dubbing and subtitling, where a combination of the two is not openly regarded as an option for DVs.

This section also discussed the selection of AVT methods in relation to screening habits and linguistic abilities as two determining factors. This was further illustrated through a detailed description of Spain, the country on which my case study is based. Similarly, throughout this section, the relevance of *all* agents involved in the translation process was highlighted, from the selection of AVT methods to the selection of techniques (translators) and the importance of voice and accents (dubbing directors). Finally, a terminological distinction between translation method and technique was established to better account for differences in decisions made at macro- and micro-textual levels.

The relevance of other film semiotic codes was then highlighted when dealing with conventions, restrictions and techniques. Consequently, the second section was devoted to examining films as a product surpassing the linguistic code, while clearly vindicating the relevant role of film dialogue in meaning-making. By including verbal utterances when discussing the visual elements of film language, the goal was to emphasise the impossibility of separating the two due to their continuous interplay. Similarly, within film dialogue, the role of languages as systems was brought to the fore to emphasise the information provided by languages themselves on top of dialogue. From a translation point of view, it was underlined that non-contemplation of the remaining film elements necessarily implies an incomplete translation. This was revealed through the description of the different cinematographic codes and their influence on translational operations in terms of restriction but also cooperation. Now that polyglot films and AVT have been approached, the next chapter describes the methodology and the corpus designed to carry out this thesis.

3. TOWARDS A DESCRIPTIVE AND MULTIMODAL METHODOLOGY FOR THE TRANSLATION OF POLYGLOT FILMS

This chapter sets forth a method for the investigation of the translation of polyglot films through dubbing and examines the rationale behind it. Firstly, the descriptive postulate is introduced and justified. Secondly, the two main stages of the proposed methodology are developed. The first one is devoted to the collection of analytical data and concentrates on explaining and describing the corpus features and the process followed to select a representative body of data. The second phase introduces the methodology designed to analyse the films under discussion and describes the different stages. To conclude, section 3.3 summarises the main points discussed and emphasises the relevance of the films analysed and the methodology designed for the AVT discipline.

3.1. Descriptive Translation Studies

3.1.1. *Principles of Descriptive Translation Studies*

Descriptive Translation Studies (DTS) is part of Holmes' 'map' of Translation Studies (1972), devised with the intention of turning TS into an empirical science. Holmes' division was subsequently developed by Toury (1995), who recognised the need to build upon a systematic descriptive branch to provide a clear map of the practice and theory of translation. Within this framework, solutions are described and observed without attempting evaluative and prescriptive analyses or to establish ideal translations. Through the observation of regular patterns, the aim is to uncover 'laws' of translation as well as their nature and how they work and affect translational practices. It is precisely this descriptive nature that explains why AVT scholars have often resorted to DTS for the study of audiovisual material.

DTS is often linked to *polysystem theory*, one of its most notable concepts (Hermans 1999: 8; Munday 2001: 120; Díaz Cintas 2004: 22-25). Even-Zohar (1990) coined the term 'polysystem' in reference to literature as a system comprised of a conglomerate of elements interacting with each other in a state of unstable flux. This dynamic interplay of tensions and changes takes place between a hierarchy of predominant and accepted ('canonised') and rejected ('non-canonised') products or norms. The goal is to occupy the centre of the system, which comprises the 'canonised' forms. Although originally conceived with reference to

literature, Karamitroglou (2000: 13) highlights that the usefulness of polysystem theory lies in its flexibility to include translations as ‘literary facts’, where translation is regarded as a tool for undermining or consolidating hierarchies. Following this broad definition, Díaz Cintas then refers to the existence of film polysystems, which comprises both national and translated products and the relations between them (2004: 23). By incorporating films, the position of polyglot films can be established. On the one hand, given their still rather limited production (Dwyer 2005: 10), polyglot films could be considered peripheral. On the other hand, they could also be regarded as ‘primary’ or innovatory products whose increasing production aims to find its way into the centre of the polysystem (see section 3.2.2.1 for statistical data). Therefore, if, as predicted, this tendency continues over the next few decades, their location within the film polysystem could become much more prominent.

DTS studies are mainly target-text oriented, where translations are understood as facts of the TC (Toury 1995: 29), hence reducing the role of ST to purely comparative means. By degrading STs to mere analogous tools, descriptive studies run the risk of overlooking a myriad of factors which might be brought to bear on the translation process and, consequently, on the final product. Indeed, translations are understood here as products of a particular TC; however, within this thesis, STs are bestowed a more active and decisive role, as they can (and do) determine the treatment that foreign languages are given in the target text (TT), depending on their role within the film (section 3.3.2.1).

Besides being TT-oriented, descriptive studies can also have three different focal points: product-, function- or process-oriented. Although individual descriptive studies embrace one of these major approaches, Toury argues that these three approaches should be considered as a single entity inasmuch as “DTS aspires to offer a framework for individual studies of *all* kinds, at *all* levels” (1995: 11). Product-oriented studies describe STs and their TTs or compare different translations of the same ST diachronically or synchronically. Function-oriented studies investigate the role of translation in their socio-cultural environment, i.e. which STs are translated and their influence. Lastly, process-oriented studies examine the translational procedure in the translator’s mind. This thesis adopts a product-oriented approach, where original films and their dubbed counterparts are described and compared to investigate the translation process and result. The systematic observation of translated polyglot films hence provides a range of possible solutions as well as their likelihood in relation to the restrictions posed by multilingualism, and the nature of audiovisual texts and

dubbing. Similarly, polyglot translated products are studied as part of a dynamic film system to describe the range of solutions at play at a particular socio-historical moment (see criteria and rationale of corpus below section 3.2). In what follows, the principle of norm is introduced to account for the basic conceptual matters relevant to the translational analysis of polyglot films.

3.1.2. *The notion of norms*

The concept of norm is taken from the Social Sciences to refer to any pattern of human behaviour that regulates our lives. Within TS, it denotes recurring translational solutions within a specific socio-cultural situation from a non-normative viewpoint (Hermans 1999: 73). Besides their socio-cultural specificity, norms are generally characterised by their instability (Toury 1995: 62). It is this evolving nature of norms and their indivisible link to a specific society that further justifies the impossibility of establishing them in a prescriptive way. Norms should then be conceived of as guidance to expected behaviour. Following Hermans, norms work between competence and performance, where *competence* refers to the set of options translators can choose from and *performance* to the actual solutions adopted in practice (1999: 75). Despite their ‘binding’ nature, not all norms impose the same degree of adherence, and can therefore be classified as a graded continuum along a scale depending on their level of inflexibility. Toury classifies them as *basic (primary) norms*, *secondary norms/tendencies* and *tolerated (permitted) behaviour* (1995: 67). Within this scale, frequent phenomena are more likely to represent a more primary norm, while less frequently occurring phenomena might be considered less binding or even idiosyncratic.

Within TS, different scholars have proposed their own classification of norms (Toury 1995: 56-61; Chesterman 1993: 8-11; Nord 1991a: 100) (Table 9). Toury’s taxonomy includes three types of norms. *Preliminary norms* include one set of considerations, one of which is particularly relevant to this thesis. Firstly, ‘translation policy’, which deals with the texts selected to be translated and secondly, ‘directness of translation’, i.e. whether translation is conducted through an intermediate translation. Bearing in mind the presence of foreign languages in polyglot films, the possibility of translating from an existing translation or through the original part-subtitles should be examined and its potential implications explored (see section 3.3.2.1). The *initial norm* revolves around the poles of adequacy and acceptability. Texts which adhere to the norms of the ST are considered adequate, while those

following the norms of the TC are regarded as acceptable. This polarisation could be applied to the translation of polyglot films if considered in conjunction with factors such as the viewing habits of the target audience or the role of languages in a film. Thus, the reproduction of languages in DVs could be interpreted as a sign of ‘adequacy’, while their homogenisation could be understood as the prevalence of the TC norms and, consequently, ‘acceptability’. This initial norm is closely dependent on *operational norms*, i.e. the solutions taken during the translational process itself; they are divided into ‘matricial norms’, which deal with the complete or partial translation of the text, its segmentation, etc. and ‘textual-linguistic norms’, which concern decisions at the microstructure level such as word selection, stylistic features, etc. Translational solutions adopted at this stage can uncover not only the presence or absence of fragments in foreign languages but also nuances added at the micro level with the aim of portraying characters, e.g. use of foreign words, accents, etc.

Other major classifications of norms include Chesterman (1993), who distinguishes between expectancy norms and professional norms. *Expectancy norms* deal with target audience assumptions of how translations should be. Within AVT, this is intimately related to the screening habits of the target audience. Hence, reasons for any deviation from what viewers generally expect should be investigated to analyse the relevance of other aspects in the translation of multilingualism.

Professional norms are subordinate as they depend on expectancy norms. Chesterman defines them as “the norms constituted by competent professional behaviour” (*ibid.*: 8), and divides them into three subtypes. The ‘accountability norm’ deals with the concept of loyalty to the original author, the commissioner and the prospective target reader. This ethical notion seems to be of paramount importance in relation to original filmmakers and their deliberate use of languages in films. Therefore, the maintenance or elimination of languages should be analysed in terms of loyalty (as mentioned in section 2.1.2.1), particularly if film directors provide instructions as to the treatment of languages at the beginning of the translation process. The ‘communication norm’ refers to the mediation role of translators in the interpersonal communication between original writer/commissioner and reader. In AVT, the extent to which translators can mediate seems to be somewhat restricted by decisions made *before* the actual translation, which might oppose both the original director’s and the translator’s wishes or opinions. Finally, the ‘relation norm’ is the only norm specific to translation and describes the linguistic relation between the ST and TT depending on the type

of text, the commissioner's instructions, the original intention of the author and the needs of the prospective audience. Here, one should bear in mind that the wishes of distribution companies do not necessarily match the objectives of filmmakers or what translators do to surmount translation problems.

Finally, Nord (1991a) advocates use of the term 'convention' over 'norm' to refer to what the readers or the initiators of translations expect translators to do. These expectations constitute preferences, but are neither formulated nor binding. Nord's classification consists of two sets of conventions. *Regulative conventions* deal with the "generally accepted forms of handling certain translation problems below the text rank" (*ibid.*: 100) (equivalent to Chesterman's professional norms). *Constitutive conventions* establish what a specific community considers a translation (equivalent to Chesterman's expectancy norms).

Toury (1995)		Chesterman (1993)		Nord (1991)
<i>Initial norm</i>				
<i>Preliminary norms</i>	Translation policy			
	Directness of translation			
<i>Operational norms</i>	Matricial norms	<i>Professional norms</i>	Accountability norm	<i>Regulative Conventions</i>
			Communication norm	
			Relation norm	
	Textual-linguistic norms	<i>Expectancy norms</i>		<i>Constitutive conventions</i>

Table 9. *Types of norms*

Within the descriptive paradigm, these norms are understood as a stage prior to the discovery of the universal 'laws' of translation. Consequently, the conduction of a more systemic descriptive study on a specific corpus of polyglot films selected according to a series of features aims to provide generalisations and valid explanations regarding the translation of these films. This, in turn, seeks to uncover the variables at play in the translation process of multilingualism in films. To do so, the next section focuses more specifically on norms and AVT to include decisions made at different levels.

3.1.3. *Norms in audiovisual translation*

Karamitroglou states that AVT products are dominated by a strong presence of norms because of the screening habits of TCs and “the impact of mass-media on the broader public” (2000: 14). With regard to this, Delabastita stresses the usefulness of norms for the AVT field in a double direction: they not only “guide the selection of actual behaviour in each specific historical set of circumstances” (1989: 205/210), but also help researchers to outline hypotheses as to the solutions adopted.

Descriptive studies on audiovisual material have researched regular patterns at various levels. For example, Goris’ study of dubbing in France (1993) is more text-oriented, while Karamitroglou’s study of the norms that determine the selection of revoicing or dubbing in Greece (2000) deals with norms operating beyond the text. A descriptive project on polyglot films should then incorporate both stages as decisions at the macrostructure level (selection of AVT method) do determine solutions at a more microstructure level. In relation to this, Díaz Cintas proposes an exhaustive methodology for subtitling that considers a wide range of factors grouped in four categories (preliminary coordinates, macrostructure, microstructure and systemic context) (2003: 321-325, *my translation*). Although centred on subtitling, many aspects included in this classification can be equally applied to dubbing. ‘Preliminary coordinates’ encompasses the extratextual factors of the original film and its translated counterpart. The ‘macrostructure’ aims to identify the general strategy applied by the translator, while the ‘microstructure’ focuses on the linguistic code. It is here that Díaz Cintas includes multilingualism, just as Corrius (2008) does. However, as argued in section 1.4.2, multilingualism cannot always count as a purely microstructure problem as the decision to maintain or erase foreign languages can be made prior to decisions at the textual level, particularly for films where languages are used recurrently. This means that the preservation or deletion of languages lays out a series of problematic instances (microstructure) once a choice has been made beyond the textual level (macrostructure). Finally, the ‘systemic context’ compares the translation with other translations.

The analysis of corpora of translated audiovisual material helps to detect translation consistencies and inconsistencies. While regular behaviour can lead to the formulation of norms or tendencies, dissimilarities can be interpreted in different ways. Following Delabastita, there are three possible interpretations: (1) the norm might be ‘weak’ and accept

divergences in particular sets of circumstances; (2) the norm might have been ignored – a behaviour likely to be sanctioned; (3) disparities might signal a new trend (1989: 206). To this end, solutions adopted for polyglot films at the textual level and beyond the textual level should be examined against the backdrop of a particular historical and cultural set of circumstances. This in turn will unveil recurring patterns together with situations where some degree of flexibility might be permitted.

Several studies have revealed certain norms that prevail in the dubbing and subtitling of original English language films, e.g. Goris (1993), Ballester (2001), and Martí Ferriol (2006). These norms include linguistic standardisation, naturalisation, explicitation and secondary norms. ‘Linguistic standardisation’ deals with the neutralisation of spoken language, dialects and idiolects. As mentioned in section 2.1.2.1, this norm might stand in the way of the application of nuances for foreign languages at the linguistic level. Through ‘naturalisation’, translations aim to give the impression of being original texts (Goris 1993: 178). To achieve this, elements such as graphic signs, pronunciation or visual synchrony are adapted. ‘Explicitation’ makes vague expressions or images more specific. Finally, ‘secondary norms’ cover respect for the uncomplicated character of original constructions and the preservation of film features. This tendency towards normalisation can be interpreted as an indication towards homogenisation or neutralisation as to how foreign languages might be dealt with in polyglot films.

Karamitroglou (2000) was the first scholar to apply Toury’s study of norms to AVT by accounting for the polysemiotic nature of audiovisual material as well as the role of translators at the verbal level. Karamitroglou’s model reflects the interference and interaction of the different elements/factors belonging to the AVT system (human agents, products, recipients, audiovisual mode) and the hierarchical levels at which these factors intervene (upper, middle, lower). ‘Upper’ refers to the general attitude of these factors towards translation products in general; ‘middle’, to the attitude towards audiovisual material; and ‘lower’, to the attitude towards a specific audiovisual product. Within this thesis, the focus is on the ‘lower’ level, given the selection of a corpus of polyglot films where the remaining elements are incorporated so to gain a full picture of the translation of these films.

In relation to norms, Karamitroglou (*ibid.*) and Díaz Cintas (2004) bestow a prominent role on human agents. Their importance has to do with their power to strengthen or weaken norms by

conforming or deviating from them. Within the AVT field, the function and responsibility of translators is generally acknowledged, while the (sometimes) more decisive role of other agents tends to be neglected when analysing solutions. Since the translation of audiovisual products undergoes different stages, this approach can only provide a distorted image of the decision-making process. In fact, while translators adopt solutions and make suggestions at the linguistic level, studios, distribution companies, dubbing directors, adapters, technicians or TV stations apply norms at other levels (*ibid.*: 27). These decisions can in turn limit the possibilities translators and other agents can opt for at the micro-textual or operational level. Consequently, a detailed descriptive study of polyglot films needs to incorporate the role of the different agents involved in the translation process to assess their influence on the final translated product.

3.1.4. Concluding remarks

This section aimed to justify the use of a descriptive paradigm to analyse the translation of polyglot films in a particular socio-historical context. Through a product-oriented approach, the aim is to describe the translation of multilingualism at macro and microstructure levels while including the external factors affecting the process of translation. To this end, two main aspects were stressed: firstly, the need to attribute a more active role and influence to the ST than is normally the case within DTS and secondly, the need to account for all agents in the decision-making process.

In reviewing the different types of norms, several aspects relevant to the translation of polyglot films were brought into light, such as the concept of ‘directness of translation’, the adherence to the ST or the TT, the carrying out of complete or partial translation and the loyalty towards the original filmmaker. In what follows, the process followed to select a representative corpus is described.

3.2. Corpus collection

The objective of this section is to present and justify the selection of the research corpus by following a descriptive approach. The first section highlights the need to delimit a representative and feasible corpus of polyglot films. It then explains the criteria and rationale

of the proposed methodology and justifies the compilation of the corpus together with its different stages. Finally, the films comprising the focus of this research are presented.

3.2.1. *Corpus collection through a descriptive methodology: criteria and rationale*

The study of any element or phenomenon raises the problem of deciding on the data that could lead the researcher to potentially relevant results. The selected texts need to be representative of the phenomenon under research and cannot be chosen arbitrarily or accidentally. In Hoffstaedter's words: "the crucial problem lies precisely in choosing the right kinds of product – those "for which we can safely assume that they tell us something", and something "relevant" at that – about whatever we are using them to study" (1987: 76 in Toury 1995: 223). When selecting the focus of this study, two important points were considered.

First, and most importantly, a descriptive study of the dubbing of polyglot films necessarily refers back to the distinction proposed within this research between 'polyglot films' and what I term 'films with mimetic multilingualism' (section 1.3.2). As previously discussed, 'films with mimetic multilingualism' are not considered polyglot for quantitative and qualitative reasons, as their minimum (or even erratic) presence of foreign languages only reveals a lack of interest of these films in languages and cultures. Conversely, polyglot films accept languages and portray them naturally. Consequently, focus is only on the latter.

So as to ascertain the challenges and restrictions that polyglot films pose for translation, a quantitative criterion concerning the level of presence of languages in polyglot films was introduced. The premise that polyglot films using languages recurrently pose more translational problems than polyglot films with a more sporadic use of foreign languages was used as a starting point. The reason behind this lies in the growing chances of languages co-occurring simultaneously in a film, which in turn increases the possibility of translational problems. In order to define the adjective 'recurrent' more accurately, this research was limited to polyglot films where the main language of the film is difficult to determine, i.e. films where languages can be said to be distributed roughly equally throughout the film.

The second important point is the *representativeness* of the corpus under investigation. To illustrate the relevance of the selected body of data, two additional criteria were introduced. Firstly, the corpus was restricted to a limited time period (2000-2010), to account for the

translation methods/techniques used at a particular historical moment. As production of polyglot films has increased since the 1990s (Heiss 2004: 209; Wahl 2005: online), it was assumed that the possibility of encountering polyglot films is higher nowadays, as language contact is increasingly becoming the order of the day due to the global mobility of information (see section 1.1.1). Secondly, this study considers the distribution of polyglot films in a specific film market. As translation is conducted differently depending on the TC, the present research was limited to a specific socio-cultural situation to account for the translation of polyglot films in a particular country. Only films translated in Spain and into the Spanish language were accounted for.

Lastly, this corpus was restricted to polyglot films available in DVD format, so as to be able to examine the two versions needed: the OV and the DV. In delimiting this research to a specific medium, the possibilities and the technical restrictions of the medium for the translation of polyglot films were incorporated. Moreover, as the DVD format is still limited to profitable films (Heiss 2004: 216), polyglot films distributed in DVD can also be said to be the most accessible. This, in turn, could further support to the representativeness of the polyglot films selected. It is worth mentioning at this point that representativeness here is measured in economic or profitability terms and not in artistic value.

The main features of this corpus could then be summarised as follows:

- Polyglot films with a recurrent use of languages
- Most accessible polyglot films produced between 2000 and 2010
- Polyglot films translated into Spanish and for Spanish audiences
- Polyglot films available on DVD format

At this stage a few considerations should be clarified. The corpus is heterogeneous as regards country of production and languages included in the films should be in line with the project aim of describing every restriction and solution adopted for the translation of polyglot films. Limiting the project to a particular country and/or language combination would have overlooked some potential solutions and constraints. Likewise, no restriction was established in relation to film genre (drama, comedy, war, etc.), following the claim that multilingualism can be used to develop numerous narrative principles regardless of the genre to which a film belongs.

The following section describes the corpus gathering procedures following a descriptive postulate.

3.2.2. Corpus collection: empirical procedure

This section aims to describe the data gathering procedures followed to determine the corpus of this study. With the aim of illustrating the compilation process, the terminology used by Gutiérrez Lanza (2005)⁷⁴ and Barambones (2009) has been adopted since they applied a descriptive methodology to the collection of their corpus. This compilation started from the premise that film databases generally pay little attention to languages when classifying films. Consequently, this methodology incorporated ways of surpassing this obstacle. This process has been summarised in Figure 3.

⁷⁴ Gutiérrez Lanza's article describes the methodology followed by the TRACE group. This research group aims to analyse the translation and (auto)censorship of different textual types imported in Spain during Franco's dictatorship. TRACE: TRAducciones CEnsuradas: <http://www.ehu.es/trace/inicio.html> (last accessed 25th October 2014).

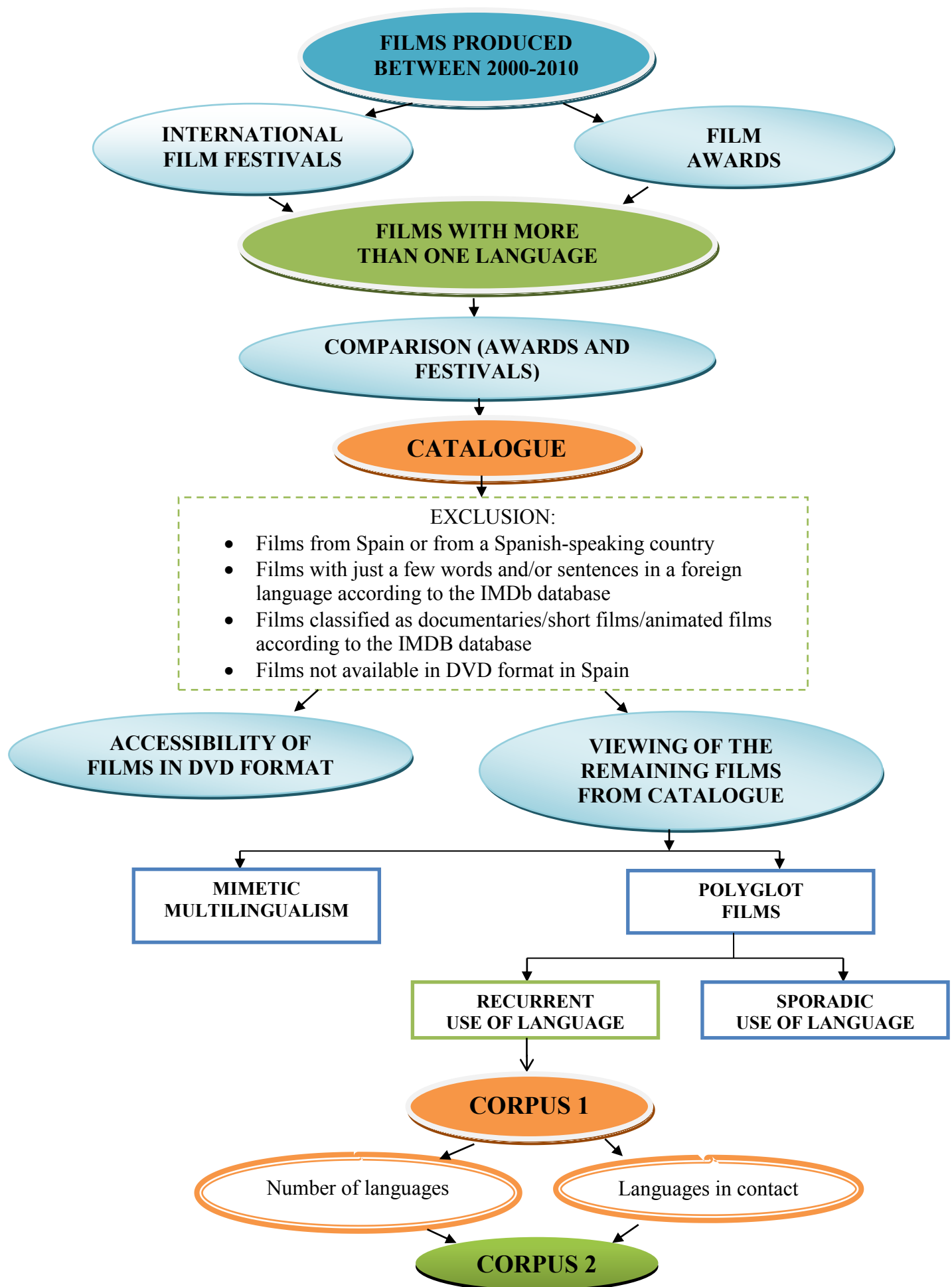


Figure 3. Diagram representing the corpus collection process

In what follows, these different stages are presented and justified.

3.2.2.1. Compilation of the Catalogue

As explained in section 1.2.1, the use of multilingualism in films is still mostly associated, though not exclusively, with non-mainstream films and *auteur* directors, i.e. with films generally characterised by more limited box-office takings. Consequently, to find out the origin of the most widely distributed polyglot films in Spain – and therefore representative in terms of accessibility – the film market share in this particular country was first examined. According to the news bulletin on the evolution of films compiled by the Spanish MECD, the market share of films produced in the US ranges between 60% and 71%, followed by films produced in the EU, with a market share between 27% and 37%⁷⁵. This data therefore suggests that the most accessible polyglot films in Spain are likely to be American and European (co)productions. This study then incorporated two types of filmic events that greatly contribute to the dissemination of films to other film markets: film festivals and industry film awards.

Film festivals are organised events held annually in a particular place where films are screened in movie theatres or other screening venues. The importance of film festivals lies in the fact that they “create the general atmosphere for the appreciation of film as art” (Peranson 2009: 24). The definition of film festival has a commercial component attached to it that is particularly relevant to this thesis. Film festivals give exposure to and promotion of films while bringing them to the attention of distributors and buyers. Hence, festivals can open doors for the distribution of films that may not otherwise be screened. Given that linguistic accuracy tends to be linked with non-mainstream films, polyglot films screened in film festivals were expected to have more chance of being sold to other film markets.

Notwithstanding the high number of existing film festivals, the influence they exert differs significantly. Within the film festival world, there is an international circuit that, besides supporting and facilitating “the distribution of non-Hollywood cinema [...], has expanded sufficiently and has built up to be regarded as the distribution network

⁷⁵ Data extracted from five documents provided by the MECD, corresponding to the 1993-2006 period: <http://www.mcu.es/cine/MC/BIC/Evolucion.html> (last accessed 24th October 2014).

itself” (Iordanova 2008: 7). This circuit comprises the so-called ‘Competitive feature film festivals’ (more commonly known as ‘Category A’ festivals) established by the International Federation of Film Producers Associations (Fédération Internationale des Associations de Producteurs de Films, FIAPFF). Although this category encompasses a total of 14 film festivals, the supremacy of Cannes, Venice and Berlin is undeniable. Quintín claims that the remaining 11 festivals have become second-tier film festivals since “producers all attempt to get their films into Cannes first and secondly into Venice or Berlin” (2009: 42). Consequently, this study focuses on Cannes, Berlin and Venice given their influence on the distribution and circulation of non-mainstream cinematic products. Their selection was expected to account for polyglot films that were valued artistically, but that needed some exposure to increase their distribution potential for other film markets.

The emphasis on the distribution of polyglot films within a particular TC cannot disregard polyglot films produced within the most influential film markets. This fact calls for the incorporation of polyglot films produced within the two main markets in Spain in the 2000-2010 period: Hollywood and Europe. With this aim in mind, industry film awards were added in so far as they can boost a film’s revenue, and consequently, increase the likelihood of its distribution abroad. Two particular film awards were considered, one for each market.

Within the US film awards circuit, the most well-known and influential are the Academy Awards (or Oscars), given by the American Academy of Motion Picture Arts and Sciences (Wasko 2003). It is generally believed that an Oscar nomination holds “the elusive quality of box office appeal, the ability to attract an audience and generate a large volume of transactions” (Terry *et al.* 2005: 146). Nelson aptly summarises the relation between an Oscar and a film’s revenue: “[w]hen Oscar talks, the box office listens”⁷⁶. Therefore, by including the Oscars, the most successful polyglot films at the box office are incorporated. To account for the second biggest film market in Spain, the European Film Awards (EFA) were included, as they celebrate the quality and diversity of European cinema while attracting new audiences and drawing attention to new European talents.

The consideration of both festivals and awards was regarded as a suitable strategy to account for (1) polyglot films that needed some previous exposure in order to be screened in the

⁷⁶ Nelson, Randy (2003) ‘Economics of Oscar’, *MovieMaker*; http://www.moviemaker.com/directing/article/the_economics_of_oscar_3011/ (last accessed 29th January 2012).

Spanish market (film festivals), and for (2) the polyglot films which did not need any help to reach other markets, but whose revenues most likely increased after a film award nomination.

The catalogue was then limited to the following categories. For film festivals, only films belonging to the *official competition* within the 2000-2010 period were considered as only those films could be awarded the main prize at every festival. In the case of film awards, only feature-length films nominated for *best picture* and *best foreign language film* were included. By selecting these categories, the intention was to account for the maximum number of possible relevant profitable polyglot films. The Internet Movie Database (IMDb) was then used to determine the number of languages for every film.

Out of a total of 1034 films, 439 films contained more than one language, according to the IMDb (the results for the Catalogue are presented in Table 10). Films with two or more languages were then compared to avoid repetitions since some films were nominated and were also part of the official competition of a film festival. After this comparison, the initial catalogue comprised a total of **374** films.

Film festival/award	Films with more than one language	Total number of films
Cannes Film Festival	107 (46.52%)	231
Berlin International Film Festival	101 (32.13%)	333
Venice Film Festival	98 (41.70%)	234
Academy Awards	71 (61.73%)	115
EFA	62 (51.23%)	121
TOTAL	374	1034

Table 10. *Initial catalogue (2000-2010)*

The catalogue shows interesting statistics that support some of the trends pointed out by scholars such as Heiss (2004), Wahl (2005) and O’Sullivan (2007), as discussed in the literature review (section 1.2.1). Table 10 shows that more than half of the films nominated for the two film awards (Academy Awards with 61.73% and the EFA with 51.23%) contain more than one language, as opposed to films screened in film festivals, which do not reach 50% (with Cannes coming closest at 46.52%). This could indicate that a change of attitudes towards languages is also taking place in more mainstream films, although a bigger collection of data would be needed to corroborate this assumption.

Likewise, if the evolution of multilingualism in films is examined in terms of number of films released per year, Figure 4 reveals a relatively stable and unchanging state of affairs, with an average range between 30 and 37 and only two years seemingly more fruitful than others: 2004 and 2009 with 42 and 43 films respectively⁷⁷. This supports the idea that multilingualism is not an uncommon element for distribution companies (and dubbing studios) to need to consider during the translation process, as it is likely to be present in 4 out of 10 film productions (average of 36.17%).

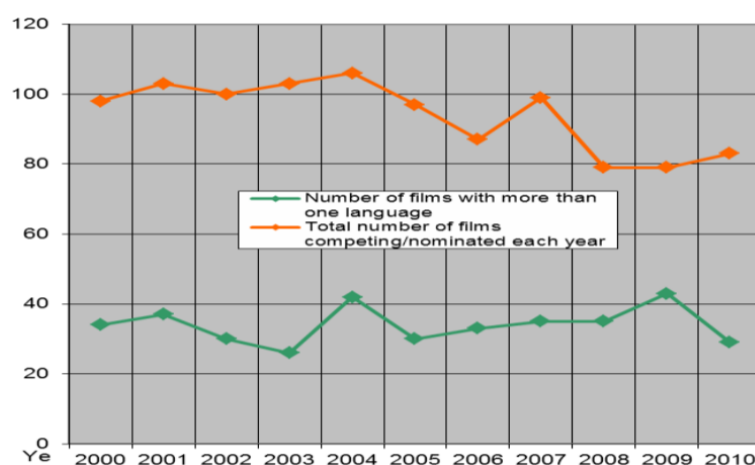


Figure 4. *Evolution of the films with more than one language in the 2000-2010 decade*

At this point, it needs to be clarified that while Gutiérrez Lanza's (2005) and Barambones' (2009) catalogues contained all data that could potentially be analysed, this research starts from the premise that it is not known which of these 374 films can be categorised as 'polyglot' or merely as 'films with mimetic multilingualism'⁷⁸. Therefore, it was assumed that this initial catalogue contained irrelevant data for this research and, as such, further criteria needed to be introduced to narrow it down to only those films meeting the criteria defined in section 3.2.1.

⁷⁷ Figure 4 reveals similar results to the ones published by the UIS (section 1.2.1). Differences are very likely to be related to the fact that this catalogue includes films that are not polyglot as defined within the UNESCO Survey.

⁷⁸ Gutiérrez Lanza also refers to the catalogue as 'Corpus 0' since it encompasses all films that could be analysed for the TRACE project (2005: 57). Given that this research catalogue contains data non pertinent to this research, the term 'Corpus 0' was dismissed as synonym.

3.2.2.2. Design of Corpus 1

The following steps aimed to select Corpus 1, which comprises the films considered most relevant and revealing to investigate (Tymoczko 2002: 18). With this objective in mind, further exclusive criteria were incorporated. Firstly, films produced in Spain or Spanish-speaking countries were disregarded, as no translation process was involved for the target audience. Secondly, as this research concentrates solely on full-length polyglot films, other audiovisual genres such as TV films, documentaries, silent movies, etc. were excluded. Thirdly, all the films that use languages as ‘mimetic multilingualism’ according to the IMDb were dismissed. This last step was possible following the IMDb language submission guide, which presents information on the presence of language in a film in terms of ‘quantity’, as users are able to enter qualifiers such as “a few words” or “a few lines”⁷⁹. These qualifiers were used to categorise films with sporadic use of foreign languages as ‘films with mimetic multilingualism’⁸⁰. Finally, the database of marketed films collected by the Spanish MECD was checked to find out if these films had been translated into Spanish and released in video and DVD formats. After these criteria were applied, the corpus was considerably reduced (Table 11).

Initial Catalogue	374
- films produced in Spain or in a Spanish-speaking country	13
- TV series, documentaries and animated films	13
- Films that use languages as ‘mimetic multilingualism’ according to the IMDb	78
- films not distributed and not available in DVD in Spain according to the Spanish MECD	86
= Films under consideration	184

Table 11. *Films to consider after the application of exclusion criteria*

Before classifying the remaining 184 films as ‘polyglot’ or ‘films with mimetic multilingualism’, the availability of these products was checked since, as stated before, accessibility is a chief criterion for the subsequent analysis of the OV and DV of films. Films not easily available were automatically excluded.

⁷⁹ Submission Guide: Languages’, *IMDb*: <http://www.imdb.com/updates/guide/language> (last accessed 24th October 2014).

⁸⁰ This stage relies on the information provided by users and data distributors, which can call into question the accuracy of how qualifiers were assigned. However, as qualifying attributes are not compulsory, it was assumed that only users who watched the film carefully would account for very detailed information regarding the use of languages in the film.

The remaining films were viewed and classified as ‘films with mimetic multilingualism’ and ‘polyglot films’ according to the definition established in section 1.3.2. Furthermore, polyglot films were subdivided into two different groups according to the presence of languages in the film, whether sporadic or recurring. This division leads to Corpus 1, i.e. the most relevant films to be analysed as part of this study. Table 12 summarises the results obtained after the application of these criteria (RUL = Recurrent use of languages; SUL = Sporadic use of languages). Of these 184 films, 26 met the requirements and could therefore potentially be analysed.

Films no longer available on DVD	44		
Film type Stage	Films with mimetic multilingualism	Polyglot films (RUL)	Polyglot films (SUL)
Viewing of film	100	26	14
		Corpus 1	

Table 12. *Final results to obtain Corpus 1*

3.2.2.3. Design of Corpus 2

As Corpus 1 still contains a high number of films (a total of 26) two priority criteria were introduced to further reduce this to the number of films on which this thesis focuses, i.e. Corpus 2. The objective was “to pick perspicuous passages that will serve to test one’s hypothesis or hypotheses” (Tymoczko 2002: 17). The selection here was not restricted to passages, but to three criteria. It was reasoned that these three foundations would elicit the polyglot films best-suited to answer the research question(s) regarding the translation challenges that multiple languages present for AVT.

The first criterion had to do with the number of languages in a film. In quantitative terms, it seems reasonable to hypothesise that the more languages a film contains, the more translation challenges the film will pose. Also a high number of challenges and/or restrictions can be presumed in both the translational process and final product at both macro- and micro-textual levels. An exception was made for films including Spanish and one additional language, as the presence of Spanish was expected to be an additional restriction, Spanish being the language of the target audience.

Secondly, polyglot films where languages come into contact were prioritised. The combination of languages in particular scenes was presumed to present more difficulties than polyglot films in which languages do not ‘meet’, but are spoken separately throughout the film. The combination of languages in certain scenes will then require particular translation techniques once an AVT method is selected. This means that screen translators will need to devise a coherent solution to surmount the multilingualism in the scene depending on whether the multiplicity of languages is to be conveyed or hidden.

Finally, the easy accessibility to different extra-textual material (i.e. reviews, notes of production, etc.) was checked in order to select films with substantial information. The existence of plenty of such information was believed to lead to more accurate results throughout the analytical stages.

After applying these criteria, a corpus of 4 films was selected:

One Day in Europe (Hannes Stöhr 2005)

Babel (Alejandro González Iñárritu 2006)

Auf der anderen Seite (*The Edge of Heaven*, Fatih Akin 2007)

Inglourious Basterds (Quentin Tarantino 2009)

Most of these films – except *One Day in Europe* (*ODE*) – can be regarded as mainstream films or European ‘dominant’ cinema. Each was highly acclaimed and achieved substantial box-office success. Although all are co-productions, they have been associated with two main countries⁸¹: *ODE* and *The Edge of Heaven* (*TEH*) are considered German films, and *Babel* (*BB*) and *Inglourious Basterds* (*IB*) are regarded as Hollywood films. This division is important in order to establish the original audience of these films (German and American) for the analytical section. Concerning the film genre to which each belongs, the IMDb considers *BB* and *TEH* as drama, *ODE* as comedy, while *IB* is regarded as a hybrid of drama, adventure and war. This diversity of genres justifies once more the inadequacy of considering polyglot films as film genres.

⁸¹ This association was determined following the country they represented in film awards and festivals.

A total of 13 languages are included in these films, with some playing a more representative role than others. English is the only language included in all four films, followed by French and German (3 films). Other languages include (Table 13):

Languages	Number of films
English	4
French	3
German	3
Turkish	2
Spanish	2
North African Arabic	1
Berber	1
Galician	1
Hungarian	1
Italian	1
Japanese	1
Japanese Sign Language	1
Russian	1

Table 13. *Languages included in Corpus 2*

Nonetheless, it is difficult to establish the dominant language in any of these films. While *ODE* and *BB* contain more languages than the others, with 8 and 7, respectively, *IB* and *TEH* include numerous scenes where languages are intermingled. A brief synopsis of these films is provided in the following section to then introduce the methodology devised for this thesis.

3.2.3. *Description of the corpus*

3.2.3.1. *One Day in Europe*

ODE (Hannes Stöhr 2005) is comprised of four stories about communication misunderstanding which take place on the same day in different European cities (Moscow, Istanbul, Santiago de Compostela and Berlin), with the final Champions League match between Galatasaray and Deportivo La Coruña as backdrop. The four stories involve tourists visiting these cities and their interaction with the local police after either being robbed or pretending to have been robbed. These exchanges are realised through different languages where characters are confronted with the linguistic diversity of Europe. The film was nominated for the Golden Bear award at the Berlin International Film Festival.

3.2.3.2. *Babel*

The film *BB* (Alejandro González Iñárritu 2006), with the mythological story of the Tower of Babel as its backdrop, tells four different interwoven stories that unravel in different countries (Morocco, Mexico, the US and Japan). The story begins in Morocco, when a shepherd buys a rifle and his two sons (Yussef and Ahmed) shoot at a tourist bus. A North American couple, Susan and Richard, are travelling in this bus when Susan is suddenly shot. In the meantime, Amelia, an illegal Mexican immigrant working in the US, takes care of Richard and Susan's children, Debbie and Mike, at their house in the US. Amelia tries to find someone to take care of the children while their parents are away so that she can attend her son's wedding in Mexico. Faced with the impossibility of finding anyone to look after them, she decides to take them along with her nephew, Santiago. The last story is set in Japan and tells the story of Chieko, a deaf-mute girl looking for affection. At the end of the film, the viewer finds out that Chieko's dad, Yasujiro, was the previous owner of the rifle with which Susan is shot, thus triggering a series of events that join these four geographically distant groups of people further divided by cultural and linguistic boundaries, but who share a common destiny.

3.2.3.3. *Auf der anderen Seite (The Edge of Heaven)*

TEH (Fatih Akin 2007) is set in Germany and Turkey and tells two intertwined stories. Nejat does not approve of his father's relationship with Yeter, a Turkish prostitute, but changes his mind when he realises that Yeter sends money to her daughter in Turkey so that she can pay for her higher education. The unexpected death of Yeter distances father from son and Nejat decides to go to Istanbul to look for Ayten, Yeter's daughter. However, Ayten is a political activist who flees to Germany to escape the Turkish police. There, she meets Lotte, who offers Ayten her home despite her mum's opposition. Ayten is later arrested and deported to Turkey, where she is imprisoned. Lotte then moves to Turkey in a desperate attempt to free her. While German and Turkish are mainly used to portray generational problems among immigrant communities, English works as a bridging language between Turkish and German characters and symbolises the language of love for Lotte and Ayten (Barucca and De Pascalis 2009: 15). The film was nominated for the Palm d'Or at Cannes and at the EFA in 2007.

3.2.3.4. *Inglourious Basterds*

IB (Quentin Tarantino 2009) takes place in Nazi-occupied France and portrays the languages spoken in Europe during WWII – German, French, American English and British English. The film starts in France where Shosanna Dreyfus witnesses Colonel Hans Landa slaughter her family. She manages to escape and arrives in Paris, where she assumes a new identity as the owner of a cinema. In the meantime, Lieutenant Aldo Raine joins a group of Jewish American soldiers called ‘The Basterds’, with the intention of killing Nazis and bringing down the Third Reich. The Basterds join Bridget von Hammersmark, an actress and German spy, in a mission to assassinate the major Nazi officers at the cinema that Shosanna runs. The film was presented at Cannes and was nominated for Best Film at the Academy Awards.

Now that the films have been presented, the next section explains the descriptive and multimodal methodology designed within this thesis.

3.3. Analytical methodology

This section is devoted to presenting and explaining the methodology adopted to examine multilingualism from a translational perspective. Firstly, previous models for the analysis of AVT products and their relevance are outlined with particular emphasis on those associated with multilingualism and translation. Then, the different stages of this thesis are presented and their usefulness explained.

3.3.1. *Existing models for the analysis of AVT products*

Although the translation of audiovisual products dates back to the appearance of cinematography, the systematic study of AVT is fairly recent, growing mainly from the 1980s onwards. Since then, AVT has adapted theoretical frameworks originating within the TS discipline to the study of audiovisual material. Following Chaume, it is believed that most works reviewed in this section cannot be considered analytical models *per se*, but more of a set of guiding “research lines into audiovisual texts with methodological intentions” (2004b: 14). What follows is a review of contributions which have provided the AVT field with fundamentals applicable to prospective models of analysis.

Early studies on AVT focused on the constraints of audiovisual texts in relation to other written texts. Pioneering works by Titford (1982) and Mayoral *et al.* (1988) emphasised the fundamental restrictions that operate during the translation process of audiovisual texts due to their polysemiotic nature. Subsequent projects have analysed other constraints at play, such as Zabalbeascoa's model (1993), which examines translation as an activity governed by a set of priorities and restrictions which, in turn, can be used to explain translational solutions. Following Zabalbeascoa's model, Corrius (2008) incorporated the notion of 'third language' (discussed in the introduction) as a recurrent textual restriction in AVT, thus devising the first detailed study of multilingualism in films.

Within DTS, besides Karamitroglou's (2000) and Díaz Cintas' (2003) models discussed above, the descriptive paradigm has been selected to approach the analysis of historical aspects of AVT products at both macro- and micro-textual levels (such as the research conducted by the TRACE group on censorship). It is worth highlighting here the questions posed by Delabastita (1989 and 1990) to guide researchers in their search for answers to specific research questions. Indeed, consciously or unconsciously, these questions have been incorporated into descriptive studies on multilingualism focusing on explaining how languages have been translated (Marín Gallego 2007; Sanz Ortega 2009). On this matter, the only descriptive model designed thus far is de Higes' (2009, 2014), who devised an analytical methodology to examine the treatment given to the language of immigrants in the UK in DVs and SVs and their underlying ideologies.

Efforts have also concentrated on defining and classifying text types and genres to analyse translation in relation to the audiovisual genre to which a text belongs. For instance, Agost (1999) suggests a classification according to genres, as these can work as mechanisms of organisation and guidance, thus determining the way texts are translated. Discourse analysis has also been incorporated to evaluate the repercussions of translation solutions at the ideological level. The representational and ideological implications conveyed to the target audience through translation have received some attention in multilingual audiovisual products (Valdeón 2005).

Similarly, as discussed in section 2.2, AVT scholars increasingly incorporate the theoretical contributions of Film Studies to the analysis of audiovisual products. Although Chaume's integrated model of analysis can be regarded as the most comprehensive until now, a number

of studies have adopted this interdisciplinary approach to account for the idiosyncrasy of audiovisual texts, e.g. Baldry and Taylor (2004), Desilla (2009) and Bosseaux (forthcoming 2015). The application of a multimodal analysis to the translation of polyglot films has already produced interesting results with regard to the interplay of the linguistic code and other semiotic modalities for the understanding of the multilingual and multicultural world portrayed in this type of cinematographic production (Sanz Ortega 2009 and 2011).

Other models and methodologies have been drawn upon to address the translation of more specific aspects and topics, such as Pedersen's model for the analysis of Extralinguistic Cultural References (2007), Desilla's methodology for the study of implicatures (2009) and Bosseaux's methodology for the systematic analysis of performance and characterisation in dubbing (forthcoming 2015).

Within this panorama of models of research, this thesis aims to set up a descriptive and multimodal methodology for the dubbing of polyglot films focusing on their multilingual aspect. Through this methodology, the goal is threefold: (1) to find out how multilingualism is treated and the underlying reasons; (2) to identify the solutions undertaken at the macro- and micro-textual levels when confronted with different languages; and (3) to investigate the potential effects of translation solutions on the plot and characterisation of polyglot films. The following section describes and justifies the different phases of the methodology devised.

3.3.2. Methodology stages for the analysis of polyglot films

Following Chaume's integrated model of analysis (2004a), this methodology starts from the premise that multilingualism is a problem that AVT shares with other types of text, but which offers different solutions, given its polysemiotic nature (section 2.2.3). The present methodology was devised to examine translated polyglot products as well as the translation process.

The first stage aims to briefly examine the production of original polyglot films and the role of languages and translation in this process to subsequently evaluate its influence on the dubbing process. The second and third stages comprise the design of an analytical method from a multimodal approach with translational intentions. The objective was to collect and classify all relevant information regarding multilingualism in OVs and DVs to subsequently

explore the potential implications of translation from a descriptive perspective. Finally, the last stage describes the contextual data surrounding the process of production to evaluate the influence of agents and other external factors on the dubbing of polyglot films.

3.3.2.1. Stage 1: The production of original polyglot films: languages and translation

Although original polyglot films are not the primary focus of this research, this phase aimed to briefly account for the role of languages and translation in original films, to better understand four key questions:

- (1) the reasons why filmmakers incorporate language accuracy in their films
- (2) the function of translation during the production of polyglot films, and
- (3) how translation is devised for original viewers
- (4) the visibility of multilingualism in film promotion

To this end, information of different types was collected and analysed. To examine the motives under language selection, film reviews, as well as ‘under construction notes’, directors’ commentaries and interviews included on the DVDs were analysed. Subsequently, as polyglot films pay particular attention to scripts and castings (section 1.3.1), these elements were investigated through film credits, actors’ multilingual abilities, pre-production scripts⁸² and, whenever required, direct contact with agents. The analysis of translation methods was conducted through empirical observation of films followed by contact with subtitling agencies to find out about the translators involved, how subtitles were created and whether filmmakers provided particular instructions⁸³. Finally, trailers and DVD covers were examined to assess distributors’ assumptions regarding audiences’ attitudes towards foreign languages. As chapter 4 shows, all these issues reveal aspects that can be essential for the early stages of the dubbing process, such as the use of these part-subtitles as intermediary translations.

⁸² Although as noted in section 2.1.2.2, pre-production scripts are not final, they can provide a precise idea of the consideration given to foreign languages from the early stages of a film.

⁸³ Appendix 1 includes the general questions sent to the subtitling companies of the films under discussion.

3.3.2.2. Stage 2: Multimodal analysis

This methodology was designed so that both macro- and micro-textual information could be collected simultaneously to evaluate their mutual influence and relation. To account for the impact of cinematographic language, a multimodal analysis was incorporated to integrate all the meaning-making resources of audiovisual texts into the analysis – even if they are not specific objects of the translation process itself. To this end, Baldry and Taylor's (2004) 'multimodal transcription' was adapted to the analysis. Multimodal transcription "involves breaking down a film into single frames/shots/phases, and analysing all the semiotic modalities operating in each frame/shot/phase" (Taylor 2003: 191). Hence, its usefulness lies in indicating how the verbal interacts and creates meaning by interplaying with the remaining codes, and to what extent screen translators/dialogue writers should intervene at the verbal level. Concerning multilingualism, multimodality can point at how other semiotic channels can facilitate or restrict translational solutions after an AVT method has been selected.

According to Baumgarten, there are two approaches to multimodality: a 'separate' approach, where meaning is created through the sum of the meanings of every semiotic code, and the 'integrated' approach, that considers the interaction of codes and how they affect each other during the making of a film (2008: 8). This research adopted the latter since the meaning-making process of a film is understood to be constructed through the interplay of its various parts and how they influence each other to create a whole. To better understand how this integral meaning is constructed, transcription sheets were created. This process is described in the following section.

- **Design of multimodal transcription sheets**

The multimodal analysis was adapted to suit the current project through the production of multimodal transcription sheets. In line with Baldry and Thibault, these sheets do not aim to transcribe all the filmic elements used by filmmakers, as doing so would render the analysis too complex (2006: 183). Instead, they were devised to incorporate every meaningful element that might have played a relevant role during translation when confronted with multilingualism or references to it. These elements were selected bearing in mind the information collected in the literature review as regards three components: multilingualism,

translation and the influence of film language. As a result, sheets were designed to collect the following data:

OV:

- Role of multilingualism
- AVT method(s) used
- Visual and acoustic information
- Problems and/or restrictions imposed by multilingualism

DV:

- AVT method(s) adopted
- Translation techniques for multilingual restrictions
- Influence of other semiotic codes in translational solutions

Furthermore, by accounting for both OV and DV on the same sheet, the goal was to facilitate a contrastive analysis between both versions in terms of problems, solutions adopted and possible reasons behind them. Conveniently, it also provides a quick insight into the differences/similarities experienced by the original and target audiences.

Before discussing these sheets in detail, explanation is required as to how the analytical scenes were selected. A scene is understood here “as a temporally interrupted segment of a movie, typically with a unity of place and action” (Bleichenbacher 2008: 148). Following this definition and considering the focus on the multilingual aspect, the scenes investigated met at least one of the following criteria:

- Coexistence of two or more languages
- References to languages (even if scenes are monolingual)
- Presence of relevant graphic information
- Depiction of visual communication problems
- Presence of indecipherable voices
- Any combination of the above

By covering scenes presenting problems related to multilingualism, it was assumed that all specific problems posed by foreign languages at the macro and microstructure levels would

be covered. Moreover, the analysis of this type of scene provides an overall view regarding the translation of multilingualism for every film in the corpus.

To design these sheets, two sets of conventions were followed: Baldry and Thibault's (2006) multimodal transcription and Bonsignori's guidelines (2009) for prosodic transcription. While Baldry and Thibault's methodology provides detailed information regarding visual information in films, Bonsignori's conventions complement the analysis by collecting the aural information accompanying dialogue turns. Consequently, by incorporating both conventions, these sheets comprise comprehensive data regarding the visuals and the acoustics of scenes.

The multimodal transcription sheet contains the following main fields: Field **1** includes the title of the film⁸⁴ (Table 14) and the position of the example in chronological order within the film after an underscore symbol.

Abbreviation	Film title
<i>ODE</i>	<i>One Day in Europe</i>
<i>BB</i>	<i>Babel</i>
<i>TEH</i>	<i>The Edge of Heaven</i>
<i>IB</i>	<i>Inglourious Basterds</i>

Table 14. *Conventions for film title abbreviations*

Field **2** accounts for the time code reading (TCR) of every scene under analysis. Given the more prominent role attached to original films within this research, field **3** is devoted to collecting information about it. It is subdivided into six additional fields:

Field **Context** provides background information to contextualise the scene. As every scene needs to be considered as part of a whole, this field accounts for the relationship of a scene within a film's story. Field **AV method(s)** contains the AVT modalities used to convey foreign dialogues to the original audience. The next two fields, (**Frame(s)** and **Visual image**), aim to incorporate all the relevant signifying codes for translation purposes according to Chaume (2004a: 165) (see section 2.2.3), to then investigate their influence on translational decisions. Field **Frame(s)** includes a screenshot of every frame of the scene under discussion. Field **Visual image** includes a description of all the relevant visual aspects of every frame

⁸⁴ For the purpose of clarity, the abbreviations have been elaborated from the English title even if it is not the original title of the film.

(with the exception of kinesic signs, which are provided together with the original dialogue). This field provides information concerning conventions regarding the camera position (CP) and the distance of the camera (D), i.e. the different types of shots, which are listed in Table 15.

Abbreviation	Description	
CP (camera position)	Stationary	
	Moving	Panning Tilting Perpendicular
D (distance)	VCS (very close shot)	
	CS (close shot)	
	MCS (medium close shot)	
	MS (medium shot)	
	MLS (medium long shot)	
	LS (long shot)	
	VLS (very long shot)	

Table 15. *Multimodal transcription conventions*
(adapted from Baldry and Thibault 2006: 194-197)

Original dialogue contains an orthographic transcript of the original interventions of the characters together with a prosodic transcript of the verbal and non-verbal codes accompanying every oral intervention, i.e. linguistic variation, prosodic features, paralinguistic elements, kinesic elements, actors' gestures. To do so, Bonsignori's guidelines (2009) were adapted to reproduce the non-verbal codes that might have been relevant to the translation of polyglot films. Similarly, some new conventions have been designed for this thesis:

Convention	Description
((...))	Description of paralinguistic (accents, non-standard pronunciation of words) and kinetic elements, including background noise and speakers' gestures
=	Used at the beginning and at the end of the turn of the same character speaking with different interlocutors in succession to give a faithful representation of turn-taking
-	Used for false starts and self-corrections
+ and *	When participants speak simultaneously: + marks the beginning of the overlapping while * is placed at the end
[Subtitles]	When subtitles have been used in the OVs and DVs, these are included in square brackets below the dialogue
[<i>Name of language</i>]	The name of the language appears in square brackets in italics when the original language has been maintained in the DV
[<i>Language</i> : foreign word]	Foreign word maintained in a dialogue that has been fully dubbed

Table 16. *Conventions for prosodic transcription*

An example of how these conventions have been used is provided here to clarify their application:

OV	DV
((Fredrick Zoller coughs to call Francesca Mondino's attention.))	
FRANCESCA MONDINO: Quoi? [What?]	FRANCESCA MONDINO: ¿Qué? ((standard Spanish))
FREDRICK ZOLLER: Je voulais lui annoncer. [I wanted to inform her.]	FREDRICK ZOLLER: Yo quería anunciárselo. ((strong French accent))
FRANCESCA MONDINO: Merde. Evidemment. Toutes mes excuses, soldat. [Shit! I apologize, Private, of course you did.]	FRANCESCA MONDINO: [<i>French</i> : Merde]. Es evidente. Mil disculpas, soldado.
GOEBBELS: Worum geht es denn? ((in an angry voice as he does not understand what is happening.))	GOEBBELS: [<i>German</i>] [¿Qué problema hay?]

Finally, field **Problem/restriction** includes all the problematic translation points detected for the translation of every scene.

Field **4** aims to collect information regarding the DV of the film and was subdivided into six additional fields. Field **AVT modalities** accounts for the AVT method(s) used to deal with the multilingualism of the scene or reference to multilingualism in a scene. Field **Translation** provides a transcription of the dubbed dialogue following the same conventions established in Table 16.

Field **Back-translation** incorporates a back-translation of the scene into English. **Translation techniques** accounts for the solutions adopted for the restrictions identified in the scene. Field **Signifying code(s)** collects the acoustic and visual codes that might have influenced (or even determined) the translation of the scene by restricting or facilitating the solutions translation agents could opt for. This information is pulled out from a combination of the fields **Frame(s)** and **Visual image**.




Finally, **Observations** collects all relevant information for every scene. It first analyses the solution(s) adopted regarding multilingualism together with the visual and acoustic elements





provided in the previous fields. Following Vanoye's distinction (1985) (section 2.2.2), a parallel was drawn regarding the possible effect of translation on the target audience compared to the original audience experience as well as the experience of characters in relation to audiences. It also incorporated any other relevant aspect regarding the scene, such as the presence of incongruences.





In what follows, *IB* (Tarantino 2009) is used as an example to familiarise the reader with the multimodal analysis and illustrate the usefulness of the multimodal transcription sheet to collect information on multilingualism at various levels.



- **Sample analysis**

The scene selected for illustrative purposes takes place at the beginning of *IB*. References to scenes in which a potential translation problem was identified follows the following format: “*abbreviation for film title_number*”. Hence, “*IB_3*” refers to the third problematic instance detected chronologically in the DV of *IB*:

1. <i>IB_3</i>		2. TCR: 00.32.50-00.33.14	
3. ORIGINAL VERSION			
Context	The Basterds want to know the position of a German patrol and they are forcing a German soldier to tell them.		
AV method(s)	English > no translation German > diegetic interpreting		
Frame(s)	Visual image	Original dialogue	
	CP: stationary D: MS	LT. ALDO: English? ((eating))	
	CP: stationary D: MCS	PVT. BUTZ: Nein. ((shaking his head))	
	CP: slowly panning (right to left) and tilting (up to down) D: LS	LT. ALDO: Wicki... Ask him if he wants to live. ((he drinks out of	

		a water bottle))
	CP: stationary D: LS	WICKI: Willst du dein Leben bleiben? PVT. BUTZ: Ja, <i>sir</i> . ((nodding))
	CP: stationary D: MCS	LT. ALDO: Tell him to point out in this map the German position.
	CP: quickly panning (right to left) and tilting (up to down) D: MS	WICKI: Dann zeige sie auf der Karte wo die Deutsche Stellung ist. ((he points out at the map with his hand and looks down to it))

	<p>CP: quickly panning (right to left) and tilting (up to down) D: MCU</p>	
	<p>CP: quickly panning (left to right) and tilting (down to up)</p>	
	<p>CP: quickly panning (left to right) and tilting (up to down) D: MCS</p>	<p>LT. ALDO: Ask him how many Germans?</p>
	<p>CP: quickly panning (right to left) and tilting (up to down) D: MS</p>	<p>WICKI: Wie viele Deutsche?</p>

		CP: quickly panning (left to right) and tilting (down to up) D: MCU	PVT. BUTZ: Es könnte zwölve sein.
		CP: quickly panning (left to right) and tilting (down to up) D: MS	WICKI: Around about twelve.
Problem/ Restriction	1) Metalinguage reference 2) Presence of a fictional interpreter		
4. DUBBED VERSION			
AVT modalities	English > standard Spanish German > diegetic interpreting		
Translation		Back-translation	
LT. ALDO: ¿Me entiendes? ((eating)) ((standard Spanish)) PVT. BUTZ: [<i>German</i>] ((shaking his head)) LT. ALDO: Wicki! Pregúntale si quiere vivir. ((he drinks out of a water bottle)) WICKI: [<i>German</i>] ((redubbed)) PVT. BUTZ: [<i>German</i> : Ja] [<i>English</i> : sir.] ((nodding)) LT. ALDO: Que señale en el mapa dónde está el segundo grupo. WICKI: [<i>German</i>] ((he points out at the map with his hand and looks down to it))		LT. ALDO: Do you understand me? PVT. BUTZ: No. LT. ALDO: Wicki... Ask him if he wants to live. WICKI: Do you want to live? PVT. BUTZ: Yes, sir. LT. ALDO: That he points out in the map where the second group is. WICKI: Then point out in the map where the German position is.	

LT. ALDO: Pregúntale cuántos alemanes hay. WICKI: [<i>German</i>] PVT. BUTZ: [<i>German</i>] WICKI: Dice que unos doce.		LT. ALDO: Ask him how many Germans there are. WICKI: How many Germans? PVT. BUTZ: They can be twelve. WICKI: He says around twelve.	
Translation techniques	1) Metalanguage reference: dubbing (discursive adaptation) 2) Fictional interpreter: dubbing + redubbing		
Signifying code(s)	Linguistic code Mobility code: camera movement and kinesic signs		
Observations	Presence of the interpreter made clear by the quick movement of the camera panning from right to left and tilting up and down. Possible reason for keeping the multilingualism in the scene. Main character (Lt. Aldo Raine/Brad Pitt) dubbed into standard Spanish. Wicki has been redubbed into German. Reference to English deleted. Compensation strategies: maintenance of words like “nein”, “ja” and “sir” that the Spanish audience is likely to be familiar with. “Nein” and “ja” are reinforced by the movement of the private’s head (kinesic movement). Similar experience for the original and target audience.		

Figure 5. *Sample of multimodal transcription sheet – IB_3*

This sheet provides key information at a glance concerning the multilingualism of the scene. In this sample scene Lieutenant Aldo Raine (Brad Pitt) is trying to extract some information about the position of a German patrol from Private Butz, a German soldier who does not speak English. To surmount the language barrier Lt. Aldo asks another Basterd called Wicki, to interpret for them. Acoustically, the scene is restricted by the dialogues in German and English together with the presence of a metalinguistic reference (*English?*). Visually and acoustically, the presence of a fictional interpreter is rendered very clearly by the mobility code through a fast mixture of panning and tilting shots (information collected in the field ‘Visual image’ under ‘CP’).

The sheet also contains relevant data to identify the solutions adopted in the DV and to consider possible reasons underlying these solutions. At the macro-textual level, English was dubbed into standard Spanish and German was left untranslated, thus respecting the role of the interpreter in the film. While it is possible to dub a fictional interpreter into just one language, it may be posited that the quick combination of shots (from right up to centre and from centre down to left) alternating between these three characters may have facilitated maintenance of multilingualism in the DV. In relation to this, the multimodal transcription sheet also reveals that Wicki’s turns in German were redubbed in German, so that the target audience would not notice any voice distortion when he speaks in Spanish. This means that Wicki’s turns in Spanish and German were redubbed by the same dubbing actor.

Furthermore, as English was dubbed into standard Spanish, the metalinguistic reference to English had to be adapted to maintain the coherence within the dubbed soundtrack. Here a discursive adaptation technique was opted for and only the necessary elements to maintain the original content and situation were modified. Hence, ‘*English?*’ was translated by the question ‘¿*Me entiendes?*’ (Do you understand me?), which does not change the original intention, but simply hides the metalinguistic reference to English. Similarly, short elements and sentences like ‘*Nein*’ and ‘*Ja, sir*’ were left untranslated as their meaning is likely to be clarified by Pvt. Butz shaking and nodding his head (kinesic action). One could also argue that the meaning of these two short interventions might be expected to be understood by Spanish viewers due to language familiarity.

When analysed in relation to other scenes from *IB*, this scene reveals additional problems. For example, additional sheets reveal that German was sometimes dubbed into Spanish, thus

unveiling that different AVT methods were used for the same language in the film (macrostructure level). All in all, this sample sheet shows the amount of detailed information that can be extracted from every scene at the micro-textual level and beyond the textual-level. The following section provides a more thorough account of how the data extracted from these sheets answer this thesis' research questions from a descriptive perspective. In doing so, many of the considerations discussed in chapters 1 and 2 are incorporated.

3.3.2.3. Stage 3: Descriptive study of the data extracted

- ***Multilingualism in the original versions***

The multimodal transcription sheet designed within this thesis incorporates vital information regarding the STs and their influence on translation. It not only informs of the functionality of multilingualism in the film, but also of the issues translators and other agents encounter. Three aspects were considered relevant to the subsequent analysis of the TTs.

First, narrative functioning and communicative value of multilingualism in these films were explored to ascertain whether languages provide denotative or connotative information within the film diegesis. This distinction was then used to validate or nullify the hypothesis that languages are more likely to be maintained if they are essential for the understanding of the film or if they pose insurmountable visual/acoustic restrictions.

Secondly, a comparison was established between the AVT methods used for original and target audiences with two aims. On the one hand, to see whether the dubbed counterparts follow the same AVT method or if they differ. As a result, the influence of original solutions on translational decisions can be measured – as noted in section 1.4. On the other hand, this comparison can help to assess whether the information provided to the original audience and the target audience differs. In doing so, one can measure more accurately whether translation alters the story line and the depiction of characters in polyglot films⁸⁵. Some of these assumptions were contrasted with extra-textual material like film reviews in an attempt to provide a more accurate interpretation of the effects of translational solutions.

⁸⁵ As noted in section 2.2.2, the conclusions here can only be considered a guide, as a precise determination of the actual effect of translation needs reception studies.

Lastly, the OV was used to detect the most important problems translators likely encountered when translating polyglot films, e.g. interpreting situations, metalinguistic references, etc. after the selection of an AVT modality. As shown in the sample multimodal transcription sheet, these problematic instances were thoroughly analysed to assess if the translation task was aided or constrained by the different cinematographic elements. Overall, these considerations show that the ST is assumed to greatly influence the translational solutions adopted to distribute polyglot films to different TCs.

- ***Multilingualism in the target versions***

Regarding the DV, the compilation of all data sheets from a particular film was used to obtain a global perspective as to a film's macrostructure⁸⁶. The joint analysis of data sheets reveals the AVT method(s) used in the DV and whether languages were maintained or erased. This reproduction or homogenisation of languages can, in turn, yield some insight into the consideration given to multilingualism during the translation process. However, to evaluate the relevance attached to multilingualism more accurately, two additional aspects were introduced.

First, the external factors that influence the translation process. As discussed in section 2.1.5, particular attention was given to the screening habits of the target audience and their knowledge of foreign languages, as these two factors are considered key in deciding the treatment of multilingualism in a film (Heiss 2004 and Miernik 2008). Second, the role and specific use of foreign languages in the OV were considered equally pivotal as they might determine the number of problematic instances for translation. Hence, for example, in a traditionally dubbing country, the constant presence of languages in a film might require a range of AVT methods to preserve the particular intention of multilingualism. Likewise, a combination of modalities might be deemed appropriate to overcome specific translation problems posed by multilingualism and its interplay with visual elements. Questions posited in stage 4 were also devised to further elucidate this aspect.

⁸⁶ The only aspect not accounted for in these sheets is related to the distribution of dubbed polyglot films, which are examined following the same strategy as OV, i.e. through trailers and DVDs.

The multimodal transcription sheets also provide additional information at a more microstructure level. A relevant aspect for my research is the use or omission of characterisation techniques, compiled in the field 'Translation' using Bonsignori's conventions. Characterisation techniques are defined here as techniques incorporating certain hints to denote the presence of a different language in the original film or the use of overtones to identify the background of characters. In the case of dubbing, this study took the compensation strategies suggested by Heiss at syntactic, lexical, pragmatic and phonetic levels as a starting point (2004: 211). On this matter, the addition of nuances is expected to happen when the target audience is familiar with the foreign language and culture, as viewers can interpret these linguistic devices, while in some other situations formal restrictions might impose them, e.g. to maintain the harmony of voices. The relevance of voice leads to the detailed analysis of character synchrony as part of characterisation at the phonetic level.

The analysis of characterisation technique can also be used to better assess the consideration given to multilingualism during the translation process. The application of certain tinges can be interpreted as an effort to convey this information to the target audience, while the use of a standardised language could indicate that multilingualism was deemed irrelevant. Nevertheless, statements like this should be analysed against the backdrop of ideological connotations. As Valdeón (2005) and O'Sullivan (2007) have shown in their studies (sections 1.4.1 and 1.5), sometimes tinges can produce more damage as nuances might portray certain groups negatively in the form of stereotypes. The validity of such suppositions was also contrasted with the information collected in stage 4 dealing with the translation process.

On a different note, the multimodal transcription sheet also accounts for the use of orthotypographic devices for polyglot films using a combination of AVT methods. The aim here was to assess if the presence of foreign languages is marked for viewers somehow or if they are left to rely on visual elements. In view of limited resources used within current conventional subtitling (section 2.1.3), the assumption here is that their use is accidental.

The analysis of AVT methods and characterisation techniques can then establish the formal restrictions imposed by the nature and conventions of dubbing (and subtitling) when translating polyglot films. Formal restriction is defined here as the technical limitation(s) imposed by these AVT methods to reproduce foreign languages. Part of the information

extracted from the multimodal transcription sheets is further elucidated through the carrying out of the last phase of this research.

3.3.2.4. Stage 4: Semi-structured interviews

- ***External factors and AVT agents***

The ST cannot be regarded as the only element that constrains translation. Also necessary to consider are “the conditions under which this activity is performed” (Toury 1995: 54). As a consequence, different products are obtained depending on the circumstances under which translations are conducted. The factors prior to the translational task are of very different natures. Within Chaume’s integrated model of analysis, these external factors are divided into four different groups (2004a: 157-160; *my translation*):

Professional factors, e.g. material available, translators’ training, time to translate

Socio-historical factors, e.g. date of the commission, AVT method used

Factors of the communication process, e.g. identification of the audience, the context

Factors of reception, e.g. the synchrony of either dubbing or subtitling, flexibility

It could be said that all of the above affect the translation of filmic products in one way or another. Therefore, any research project that aspires to explore the translation of audiovisual material should incorporate the notion of translation as a product whose process is influenced by a series of external conditions. To this end, the role of agents cannot be left out as it is through them that translation comes into being. In fact, these factors and conditions are realised in the form of decisions made by the numerous agents involved in the translation process. However, and despite their impact on the final product, their role is seldom accounted for in AVT studies. As noted in sections 1.5 and 3.1.3, attention is centred on translators, while the work and influence of other agents are barely touched upon. The lack of attention given to these agents might be related to the fact that their role is not translational, and as such it is generally associated with the technical restrictions of the medium. However, as explained in section 2.1.2.2, the final product is not the translator’s translation, but the ‘sum’ of work of different agents over the first rough translation. Consequently, any attempt to account for the translation of polyglot films from a translational perspective should

incorporate the main agents identified for dubbing to evaluate how they shape the final product.

Inspired by Karamitroglou (2000) and Díaz Cintas (2004), agents were contacted with three aims in mind: (1) to understand the decision-making process when translating polyglot films; (2) to account for external factors or preliminary norms as realised through agents; and (3) to better establish the relevance attached to multilingualism in the translation process. As not all of Chaume's factors can be considered relevant to any one film, a selection was made focusing on the multilingual aspect of polyglot films. In doing so, the goal was to assess the extent to which external factors and agents influence or determine the way in which the cinematographic production under investigation is currently translated. To achieve an accurate global picture, the information provided by agents was combined with the information discussed in chapter 2 regarding historical, professional, communicative and reception factors.

This fourth stage was divided into two phases. The first stage involved determining and contacting the agents involved in the dubbing process: the translator(s), dialogue writer(s) and dubbing director(s). The second stage involved designing questionnaires to retrieve as much useful information as possible in relation to multilingualism.

- ***Design of semi-structured interviews***

Questionnaires were devised in the form of semi-structured interviews. The reason underpinning this selection is related to their structure. Semi-structured interviews comprise a series of closed questions (multiple choice) and open questions that aim to achieve a balance between predefined answers and questions where respondents are given the opportunity to provide a free answer (Hague 1993: 21). Therefore, this specific type of interview was chosen as it helps to unveil the rationale concerning certain answers. In relation to this, particular emphasis was placed on open questions as they ensure richer and more realistic information, since respondents are not restricted to a set of answers (Sudman and Bradburn 1982: 150-151).

Three different semi-structured interviews (appendices 2 and 3) were designed for the three main sets of agents involved in the dubbing of films: translators, dialogue writers and dubbing

directors⁸⁷. The templates devised comprise three different groups of questions. The first group includes a series of closed questions on ‘general aspects’ regarding their job within AVT. The intention was to achieve a wide perspective on the position of these agents in the AVT market and on the general conditions under which they carry out their work. The second set aimed to extract information regarding the translation process of polyglot films. The focus was on the screening views of the target audience and its knowledge of foreign languages to better evaluate the influence of these two factors on the translation of multilingualism. Similarly, questions regarding material, time, conventions and remuneration were incorporated to measure their impact on the final result. Finally, the third group intended to investigate, in a more precise way, the consideration given to multilingualism during the translation process for each particular film. Since each agent carries out different functions, open questions were adapted in accordance with the agent to understand their involvement concerning multilingualism. To design these questions, the information collected in section 2.1.2 regarding their role and aim was taken as a starting point.

At this stage, a few aspects regarding the carrying out of interviews should be pointed out. Firstly, interviews were conducted over a period of one month after the analysis of every film⁸⁸. By conducting the analysis first, the aim was to incorporate any additional questions/issues to the template and/or to adapt some questions accordingly. Secondly, translators were the first agents to be interviewed, so that any piece of information they did not know could also be asked of dialogue writers/dubbing directors. By abiding to these two criteria, the intention was to reduce the chances of missing any relevant information. However, some limitations should be also acknowledged. The main constraint is related to the time that has passed between the dates of the films (2005, 2006, 2007 and 2009) and the date when the interviews were conducted (2013). With the aim of reducing any negative impact of this time lag, semi-structured interviews were sent to agents at least two weeks before the actual interview so that they could prepare and to aid recollection of certain information⁸⁹.

⁸⁷ Although three questionnaires were originally designed, the roles of dialogue writer and dubbing director were conducted by the same person for this research corpus. As a result, the semi-structured interviews were adapted to comprise questions regarding both tasks.

⁸⁸ Before the interviews, all agents were asked for permission to record their answers as well as to textually quote any information provided. Similarly, they were given the opportunity to refuse to answer any questions at any point as well as to contribute to the interview with further questions/queries.

⁸⁹ The template could not be sent to one of the agents prior to the interview.

Besides yielding some valuable insight into how these agents and external factors influence the focus and the result of polyglot translated products, semi-structured interviews also allow to validate or refute some of the assumptions drawn from the analysis of the product at the macro- and micro-textual levels. Consequently, it is hoped that the combined consideration of the multimodal analysis, semi-structured interviews and information collected in the literature review regarding the translation process of polyglot films, the factors and restrictions imposed by dubbing and subtitling (sections 2.1.2 and 2.1.3), and the influence of screening habits and linguistic knowledge provides an accurate global overview of the translation of polyglot films.

In what follows, some essential general information regarding the agents interviewed is presented to subsequently link briefly to the AVT market in Spain.

- ***AVT agents interviewed***

For the 4 films in this corpus, a total of 7 agents were interviewed: 3 translators, 3 dialogue writers/dubbing directors and 1 translator/dialogue writer/dubbing director (Table 17). As noted above, the responsibilities of dialogue writers and dubbing directors were carried out by the same agent for all films. For one of the films, (*ODE*), a single person performed all these roles, although this can be regarded as an exception since the translation and take segmentation are generally conducted by different agents in Spain (Agost 1999: 63; Chaume 2000: 62; Fuentes Luque 2001: 148). While various scholars recommend that translation and dialogue writing be done by the same person (section 2.1.2.2), no reference has been found of the roles of dialogue writer and dubbing director having been assumed by a single person.

Film	Dubbing studio	Translator	Dialogue writer/ dubbing director
<i>ODE</i>	Q.T. LEVER (Barcelona)	Roger Peña Carulla	
<i>BB</i>	Sonoblock, S.A. (Barcelona)	Nino Matas	Antonio Lara
<i>TEH</i>	EXA (Madrid)	María José Aguirre de Cárcer	Rosa Sánchez
<i>IB</i>	Sonoblock, S.A. (Barcelona)	Josep Llurba	Manuel García Guevara

Table 17. *Dubbing studios and agents interviewed*

The agents in charge of these films have worked in the audiovisual market for periods ranging between 17 and over 40 years. Both translators and dialogue writers/dubbing directors are self-taught (Chaume 2000: 65; Fuentes 2001: 145), and a few had some connection to translation or, in the case of dubbing directors, to other useful fields such as dramatic arts. The fact that they learnt their profession through hands-on experience outside educational institutions comes as no surprise since AVT courses in Spanish universities are fairly recent (see Cerezo 2012). Furthermore, all these agents work freelance for different dubbing studios. Although Fuentes Luque states that most screen translators cannot live on their salaries (2001: 148), the translators of these films work exclusively for the AVT market. While Fuentes Luque's claim seems to hold for young professionals, the length and breadth of experience of these professionals in the AVT world can justify their autonomy. It is interesting to point out that, despite this economic self-sufficiency, some translators combine their work with some university teaching, while some dubbing directors also work as dubbing actors for minor roles.

Regarding the translators' language knowledge, translators translate mainly from English into Spanish and/or Catalan, although some have some basic knowledge of French, Italian and Russian. In turn, dialogue writers/dubbing directors only have some notion of English, which confirms the fact that many of them master only the TL. However, it is interesting to note that all of them have experience in the dubbing of well-known polyglot films such as *Nirgendwo in Afrika* (*Nowhere in Africa*, Link 2003) or *L'Auberge Espagnole* (*Pot Luck*, Klapisch 2002). The implications of these language skills are examined at length in chapter 4.

The labour conditions of translators do not differ from what scholars describe. Spanish screen translators complain mainly about the conditions under which they carry out their work: salaries are generally low, deadlines are normally tight, with an average turnaround of five to seven days (Chaume 2000: 73), and translators are not always provided with final material. Although not generally acknowledged, dialogue writers/dubbing directors seem to work under similar conditions regarding time constraints, although their job is better recognised through legislation. According to the *Sociedad General de Autores y Editores* (General Society of Authors and Editors, SGAE) it is the dialogue writer who becomes the exclusive beneficiary of the copyright (Fontcuberta i Gel 2001: 305; Díaz Cintas 2003: 104). This situation only confirms the lack of recognition for translators and translation. Considering the inner workings of the market where time and money are prioritised, it could be said that these

agents “practise their profession under not very propitious conditions to achieve a good final product” (Chaume 2000: 59-60, *my translation*).

3.3.3. Model of analysis for polyglot films focused on the multilingual aspect

Previous sections in this chapter have described what could be regarded as the main issues in relation to multilingualism for the dubbing of films. In this section, my goal is to compile all these issues and matters in the form of a model. This model contains a series of questions intended to guide researchers in their analysis of individual polyglot films or a delimited corpus in terms of cultural specificity and time period.

To create this model, two works were referenced as a starting point: Delabastita's works (1989 and 1990), which include analytical questions at a macro-textual level, and Díaz Cintas' comprehensive model of analysis for subtitling (2003: 321-325). Although none of these were devised for dubbing in particular, their structures seem suitably flexible to be adapted to the AVT method elaborated in this thesis.

The model is divided into 3 categories addressing three different types of question. The first one, ‘preliminary questions’, encompasses the use of multilingualism in original polyglot films as well as questions relating to the pre-dubbing stage. Then at the ‘macrostructure’ level, focus is on decisions regarding the AVT methods and the reproduction/homogenisation of languages. Finally, questions under ‘microstructure’ deal with problems at the linguistic level.

PRELIMINARY QUESTIONS

Original film:

Does the original title reflect the multilingualism of the film?

How is multilingualism used in the original film?

Are languages used recurrently or sporadically?

What is/are the role(s) of languages in the film?

Are languages used denotatively or connotatively?

Do languages contribute to plot development? If so, how?

Do languages contribute to characterisation? If so, how?

How are foreign languages translated for the domestic audience?

Which AVT methods are used?

Was the script written originally in various languages?

Was the script written in one language and translated afterwards?

Who translated foreign languages for the original audience?

Who was in charge of the subtitles?

How were part-subtitles created?

Does the distribution method of the original film display multilingualism?

How are languages treated in theatrical trailers?

How are languages treated in DVDs?

Are subtitles included in the trailer or can we advance that they were thought to deter audiences?

Dubbed film:

Did the filmmaker give particular instructions as to the languages of the film?

Were the instructions given by the filmmaker respected?

Did the distribution company give any particular instructions?

Was/were the translator(s) asked about their opinion on how to treat languages?

How many translators were involved?

Did the translator(s) master all the languages in the film?

Was an intermediary translation used?

Was the translation conducted through the original subtitles for foreign languages?

Was the translation conducted through a different set of subtitles?

If none of the above, how did translators translate languages they did not know?

How much relevance was given to the type of audience?

Were the linguistic abilities of the target audience taken into consideration?

MACROSTRUCTURE

How is the film title translated?

Are languages maintained or homogenised?

Are some languages maintained and some erased?

Is a translation provided for all languages or are some left untranslated?

Which AVT methods were used?

Does the TT follow the same methods as the OV?

If not, what might the reasons be for this?

What are the reasons behind the maintenance/homogenisation of languages?

How is the original audience experience in comparison to that of the target audience?

What type of audience was the film intended for?

Does the official dubbed trailer portray multilingualism?

Do DVD covers account for the number of languages in the film?

MICROSTRUCTURE

What specific problems does multilingualism pose?

What translation techniques were used to deal with these problems?

How do the different signifying codes of cinematographic language influence translational solutions?

Do the linguistic turns of characters use characterisation techniques at syntactic, lexical, pragmatic and phonetic levels?

If so, which ones were applied by translators?

If so, which ones were applied by dialogue writers/dubbing directors?

Were the linguistic abilities of the target audience borne in mind?

When and why are characterisation techniques used?

Are there any metatextual devices/typographical marks used for languages subtitled?

What kind of decisions do dubbing directors make concerning characterisation techniques?

How do dubbing directors cast dubbing actors for polyglot films?

What aspects do they keep in mind?

What limitations do they encounter?

3.4. Conclusion

This chapter was devoted to introducing DTS as the main theoretical framework followed within this study and to explaining its methodology and corpus. The section on DTS revealed pertinent questions and issues necessary to address when approaching the translation of polyglot films. In doing so, the secondary role of STs was contested by evidencing its more prominent influence on this type of films. By approaching polyglot films through a

descriptive perspective, the focus is on observing and understanding their translation at and beyond the textual-level.

The first part of the chapter set out to describe the collection of an illustrative number of polyglot films within a specific time period and socio-historical context. My goal was to select polyglot films with the highest number of restrictions and challenges concerning multilingualism and AVT. Relevance was measured against two criteria. Firstly, in terms of commercial impact and distribution to other film markets and, secondly, according to the presence of languages in the film (polyglot films with a RUL). By opting for these films, this study concentrates on what could be regarded as the most complex polyglot films existing, on the basis of language quantity (constant presence of languages) and the indispensable role of said languages within the film diegesis.

The steps undertaken to collect the final corpus (Corpus 2) were then described in full. Given the limited production of polyglot films, film festivals and awards were selected as a starting point in so far as they “remain seen mainly as a showcase that may open doors to ‘real’ distribution” (Iordanova 2008: 6). Once a catalogue was selected, the remaining criteria focused on the accessibility and availability of films in DVD format and the possibility of determining whether films were polyglot or not (Corpus 1). Finally, two priority criteria were introduced to limit this study to a more manageable corpus, i.e. films with the highest number of languages and languages in contact. Furthermore, this corpus collection further complements the existing official statistics provided by the UIS regarding polyglot films (section 1.2.1) over a longer period of 10 years.

The second section was dedicated to the description of the methodological apparatus employed, after stressing the general lack of methodologies addressing multilingualism from a translational perspective. The various stages of this methodology were subsequently explained and their usefulness explained. After a thorough description of the multimodal transcription sheet design, following mainly Baldry’s and Thibault’s (2006) model, a sample sheet illustrated suitability for collecting information concerning the macro and microstructures and the influence of film language in translational decisions. Regarding this, the incorporation of Bonsignori’s conventions proved to complement visual semiotic codes with relevant prosodic information such as the use of characterisation techniques at lexical and phonetic levels.

The usefulness of a descriptive and multimodal analysis was further illustrated by stressing every piece of relevant information extracted from the transcription sheets for the OV and the DV. In relation to this, the specific design of the data sheets facilitates the comparison of both versions so as to measure the potential effects of translation on the plot and characterisation of polyglot films. It was acknowledged however, that potential repercussions be considered indicative, and not conclusive in the absence of reception studies as to how dubbing affects a film's plot and character configuration⁹⁰.

The last stage underlined the influence of external factors and agents in the translation process and product to subsequently introduce the design of semi-structured interviews and the information expected to be collected. In doing so, it was hoped that the translation process of polyglot products could be better accounted for, while acknowledging limitations as to the interpretation of agents' input. Finally, a comprehensive group of questions on multilingualism was compiled to summarise the main issues concerning one of the main aims of this thesis: to examine the issue of multilingualism at every stage of the dubbing process. The next chapter discusses the results obtained and their implications after the application of the above methodology.

⁹⁰ Thus far, only Herrera Bonet (2007) has set forth a methodology to analyse the effect of monolingual dubbing on polyglot films. The objective is to check whether dubbing "maintains the semantic and pragmatic meanings conveyed by the linguistic diversity in the original film" (*ibid.*: 5; *my translation*). However, the project has not been conducted.

4. POLYGLOT FILMS: PRELIMINARY QUESTIONS

As mentioned in the introduction to the thesis, the focus of these analytical sections is *always* on the multilingual component of these films. However, although this thesis does not focus on original polyglot films, section 4.1 briefly explores the role of languages and translation in the production process and final polyglot product to introduce elements that will impact on the dubbing process. In doing so, this chapter answers how foreign dialogues and subtitles are produced in original polyglot films (Q1). Subsequently, external factors considered to precede the actual dubbing of polyglot films are examined to assess their potential influence at macro- and micro-textual levels. This provides guidance regarding the role of agents in decision making (Q2).

4.1. Original polyglot films

4.1.1. *Rationale for multilingualism*

Although different reasons explain the current multilingual tendency in films (section 1.2), this section accounts for the particular motivations that pushed these film directors to include multiple languages in their films, to better understand why these filmmakers disregarded the monoglot norm of the film industry.

Tarantino clearly believes that the overarching use of English as a representing language is an old-fashioned technique that results in an audience taking a film less seriously⁹¹. In *IB* he gives visibility to languages and dialects in war zones, an element generally overlooked in films despite their significance to depict conflict situations accurately:

if you can pull off the language, you could survive in an enemy territory, you could infiltrate a different army whether it be Germans infiltrating Americans, or Germans infiltrating the Czech Resistance or people infiltrating the Germans. [...] But it depended solely on language. But even just survival, people's lives in Europe at that time you could live or die by just understanding German.⁹²

⁹¹ 'Entrevista a Quentin Tarantino' (2009), *Sight & Sound*; <http://micropsia.blogspot.co.uk/2009/08/entrevista-quentin-tarantino-sight.html> (last accessed 25th October 2014).

⁹² 'Blog: Language in the movies' (14th November 2011), *The Diacritics*; <http://thediacritics.com/2011/11/14/language-in-the-movies/> (last accessed 21st June 2014).

From this quote, it is clear that Tarantino's use of multilingualism was driven by a definite interest in linguistic accuracy. Furthermore, this decision is most likely linked to Tarantino's general commitment to making films for international audiences, not only the American market. This, in turn, is in accordance with the UIS reasoning as to the production of polyglot films where languages are expected to widen the audience (section 1.2.1).

Although Fatih Akin has not commented on the languages used in his films, his use of multilingualism throughout his filmography seems to be strongly related to his personal experience. Born to Turkish parents in Germany, his life has been tied to a multiplicity of places, which has promoted "multilocal, multilingual, and multiethnic settings" in his films (Gueneli 2011: 9). It may be that his daily contact with languages might explain why he does not place great importance on them when discussing his films. Irrespective of whether his use of languages is conscious or unconscious, what Akin's films reflect is that language contact goes hand in hand with the transnational hybridity portrayed in his films, particularly in *TEH*.

While Tarantino and Akin could have easily followed monolingual approaches in *IB* and *TEH* respectively, the reason for multilingualism in *ODE* and *BB* can somehow be regarded as required by their themes. Indeed, multilingualism in these two films is their *raison d'être*. *ODE* is about communication (or miscommunication) in Europe, "people who meet and misunderstand one another, who travel, arrive and depart" (Notes of Production, NoP). Indeed, as the director points out, "the present form of communication in Europe [...] is multilingual [so] I never thought about shooting in one language"⁹³. Similarly, the title of *BB* already transports us to the mythical Tower of Babel. Although González Iñárritu's original intention was to make a film about differences among human beings, *BB* is about what unites us (NoP). Despite the boundaries of languages and cultures, emotions such as loss, fear, pain or anguish are universal. The inclusion of multiple languages was then a requirement to emphasise similarities against a background of difference. As multilingualism in these two films is an underlying medium through which the filmmakers' intentions can be unravelled, its use has less to do with reasons of linguistic authenticity than with thematic ones.

⁹³ Email correspondence with Hannes Stöhr, 15th April 2014.

Undoubtedly, the use of multiple languages lends linguistic authenticity to all four films (section 4.1.2). However, the reasons for the inclusion of multilingualism in these films might range from a director being influenced by personal experience or driven by a desire to appeal to a broad audience to being determined by the topic or subject matter of the film. In what follows, the contribution of multiple languages to these films is discussed in more detail.

4.1.2. Role of languages

At first glance, foreign languages can be said to contextualise the film action. Thus, languages in *IB* depict the linguistic diversity in Nazi-occupied France during WWII. Conversely, *ODE*, *BB* and *TEH* are set in cosmopolitan settings like Istanbul, Hamburg or Moscow, where languages and cultures blend, hence representing present-day international mobility and the impossibility of establishing language boundaries anymore. Moreover, language as a contextualisation tool cannot be detached from the themes depicted in these films, such as globalisation, migrant experiences, travel, mobility and border crossing. The portrayal of all these issues qualifies them as *transnational films*, as they surpass national boundaries within their narrative context (Shaw 2011)⁹⁴. This is indeed partially achieved through a continuous interchange of languages depending on context, character, intention and country.

Given the presence of these issues, languages are closely tied to narrative principles. *ODE*, *BB* and *TEH* use languages to depict miscommunication or lack of communication. While *BB* and *TEH* analyse the dire consequences of human inability to communicate nowadays, *ODE* portrays communication problems in a more humorous way. Therefore, languages further contribute to unravelling themes such as integration, tolerance and the acceptance of difference. Consequently, by using and intermingling foreign languages, a sense of global cultural hybridity is conveyed while viewers are encouraged to analyse and understand the process of globalisation and its consequences. While *IB* moves away from current issues, it entangles languages in a particularly visible way within the plot mechanics. Although a metaphor in which cinema puts an end to Nazism, the film brings to light the power of language in times of war to infiltrate, to impersonate, to deceive, etc. (section 4.1.1). The relevance of language surpasses interlingual differences and incorporates language variation

⁹⁴ Similarly, this corpus can be considered transnational in relation to its context of production (title, language, funding, locations), crew and casting (Shaw 2011: 13) (section 4.1.3).

and kinesic signs, so that emulating the right accent and gesture can also become the difference between life and death.

Languages are not only interwoven in a film's plot, but they simultaneously contribute to the psychology of character relationships. A clear example relates to migration and generational issues – two key themes in *BB* and *TEH*. Migration through language is depicted differently in these two films. In *BB*, Amelia's story symbolises the despair of the thousands of illegal immigrants who attempt to cross the Mexico-US border. Amelia takes care of two American children, Debbie and Mike, with whom she switches between English and Spanish. This language shift not only portrays the current multilingual situation in the US but also stresses that for Amelia, Spanish is the language of endearment. In fact, Debbie and Mike show a passive knowledge of this association due to exposure to it, e.g. *BB_2*.

TEH, in turn, revolves around generational problems while posing “questions about cultural belonging and derooting of contemporary” migrants (Barucca and De Pascalis 2009: 5). By finding himself between German/Turkish identities, Nejat, a professor of German literature and of Turkish descent, embodies transculturality (Markova 2012: 55)⁹⁵. In opposition, Ali (Nejat's dad) and Yeter (a Turkish prostitute), first-generation immigrants living in Bremen, fill their lives with Turkish books, music and language (*ibid.*). The constant clash between these three characters is realised through language. Nejat normally addresses Yeter in German, to oppose her relationship with his father. However, Yeter generally talks to Nejat in Turkish and Nejat replies to Ali in German, thus reaffirming their identities. Language as a tool of conflict and alliance is consequently always present.

To further contribute to contextualisation, characterisation and story, additional linguistic features and attitudes are incorporated. For instance, English works realistically as a vehicle for communication in *TEH*, but *ODE* (episode 1) and *BB* (episode in Morocco) question its global usefulness by including characters with no knowledge of English. Similarly, characters do not always speak their second language flawlessly, often struggling to articulate everyday situations. To achieve this aim, common features include awkward syntactical constructions and the use of fragmented language, particularly in *ODE*. Characters also speak foreign languages with accents and/or intralingual variations are added to pinpoint their actual origin,

⁹⁵ In its basic definition, transculturality can be understood as encompassing elements of more than one culture and as such, it opposes classical monocultures.

e.g. Aldo Raine's Tennessee accent in *IB*. While many of these features can help viewers with language identification, filmmakers include additional cues such as characters' names, greetings, songs, names of locations or the actual naming of languages. As a result, these polyglot films further add elements of explicit attribution, selective reproduction and extralinguistic elements to help viewers in identifying languages (section 1.2.2).

In short, languages contextualise, characterise and develop the plot. It is hardly surprising then that filmmakers state that language is the leitmotif of their films. Many of these roles are further developed when analysing particular translation problems⁹⁶. The next section explores the production of polyglot films to find out how foreign dialogues and subtitles are produced.

4.1.3. Polyglot filmmaking: multilingualism and translation

While the two previous sections show the relevance of languages in polyglot film products, I shall now explore the role of multilingualism and translation in the making of these films to analyse the effect of these factors on the dubbing process and final dubbed product.

4.1.3.1. Script production

The first element that reveals the intention of including a plethora of languages is the pre-production script. Both O'Sullivan (2011: 118) and de Higes (2014: 181) observe a tendency for scripts to be written in a single language (section 1.3.1). However, two different positions regarding language production have been detected in my corpus. For *BB* and *IB*, the scripts were monolingually written by Guillermo Arriaga (in Spanish)⁹⁷ and Quentin Tarantino (in English), respectively. However, Hannes Stöhr and Fatih Akin, filmmakers/scriptwriters for *ODE* and *TEH*, wrote their scripts in several languages⁹⁸. Despite the language complexity of *ODE*, Hannes Stöhr comments he only asked for help to translate dialogues in Russian,

⁹⁶ For a detailed analysis of the functions of multilingualism (among other aspects) in *TEH* see Barucca and De Pascalis (2009), Mennel (2009), Gueneli (2011) and Markova (2012); for *BB* see Silvey (2009), Kerr (2010), Shaw (2011); for *IB* see Mingant (2010). *ODE* has not received any scholarly attention thus far.

⁹⁷ Although written originally in Spanish, the script of *BB* was then translated into English by Alan Page – who translates all of Arriaga's screenplays into English – and it is this English translation that was used to translate dialogues into the remaining languages.

⁹⁸ Interestingly, however, their scripts are referred to as '*deutsche Drehbücher*' (German screenplays), thus assigning once more a monolingual perspective to fully multilingual material. This can be explained in relation to the well-rooted notion of 'one country – one language' discussed in section 1.1.1.

Turkish and Hungarian⁹⁹. Fatih Akin wrote the script of *TEH* in all three languages himself (German, Turkish and English). This description suggests then that ‘pseudo-originals’ (section 1.3.1) may be less prevalent than is often assumed, as some pre-production scripts include dialogues originally written in the language(s) in which they are performed.

Although more films are needed to detect patterns, this data suggests that the tendency to write in a single language might be less categorical for films produced outside the US. While de Higes claims that British filmmakers write in English due to their unfamiliarity with foreign languages and the pressure from investors (2014: 181), my analysis further reinforces Meylaerts’ assertion that authors, critics and audiences are likely to be more multilingual than originally predicted (2006: 5) (section 1.1.2). Not only can this be seen through diasporic and migrant filmmakers like Fatih Akin, who are more likely to be fluent in two or more languages, but also through cases like Hannes Stöhr, whose experiences abroad throughout his lifetime have shaped him into a multilingual being¹⁰⁰. Additionally, the lack of knowledge of foreign languages cannot always explain the monolingual writing of scripts, e.g. Guillermo Arriaga speaks both English and Spanish, but feels more comfortable writing in Spanish¹⁰¹.

Whether monolingually or multilingually written, all pre-production scripts include references to foreign languages, thereby revealing how languages are carefully incorporated from the early production stages in different ways (Table 18)¹⁰². These comments generally take the shape of brackets in which language and any other relevant intralingual reference is indicated, particularly in *ODE* which includes very detailed specifications as to the level of language mastery and pronunciation among others. *TEH* is the only film using a different format, where fonts are used to differentiate between languages: roman letters for German and English and italics for Turkish. Multilingual scripts (*ODE* and *TEH*) further differ from monolingual ones in their addition of a translation of foreign dialogues into German below them (with the exception of English). It could be claimed that by providing a translation, scriptwriters relieve distributors from reading foreign dialogues to enhance their chances of gaining investment.

⁹⁹ Information provided by email correspondence with Hannes Stöhr (15th April 2014). The pre-production script of *ODE* already includes dialogues in Russian, Turkish and Hungarian (with the exception of radio commentators).

¹⁰⁰ ‘Interview mit Hannes Stöhr’; <http://one-day-in-europe.piffl-medien.de/html/interview.html> (last accessed 25th October 2014).

¹⁰¹ Chang, Kee (16th September 2009) ‘Guillermo Arriaga’s The Burning Plain’, *Anthem*; <http://anthemmagazine.com/guillermo-arriagas-the-burning-plain/> (last accessed 25th October 2014).

¹⁰² Tarantino’s script even includes information on the language of graphic signs in the film.

Similarly, by leaving English untranslated, filmmakers presuppose some foreign language knowledge on the part of investors, hence challenging once more the fallacy of widespread monolingualism.

Despite these references, the clear interplay between languages and translation is not always stated. Hence, allusions to subtitles are only incorporated in *ODE* and *IB*. In fact, the script of *IB* is the only one to show a clear and conscious interplay of languages and translation, where specifications are added as to whether subtitles should be incorporated or not. For the remaining films, it is later during the production of part-subtitles that the need for translation is included (section 4.1.3.2).

Film	Annotations within film scripts	Examples
<i>ODE</i>	<ul style="list-style-type: none"> • Number of languages + subtitles • Language between brackets • Language and accent between brackets • Broken language between brackets • Language pronunciation • Interpreting moments • Dialogues in foreign languages in italics (translation into German provided below except for English and German) 	<p>(Auf Russisch) (Spricht Russisch) (Spricht mit englischem Akzent)</p> <p>(in schlechtem Englisch) (Korrigiert die Aussprache) (Übersetzt)</p>
<i>BB</i>	<ul style="list-style-type: none"> • Language between brackets • Language and accent between brackets • Broken language between brackets • Sentence as to how characters communicate • Mispronunciation • A few sentences in Spanish 	<p>(in Arabic) (the entire dialogue in Arabic) (in good English) (in Spanish with a terrible accent)</p> <p>(in broken English) (in bad French) They talk to each other in sign language. (Mispronouncing)</p>
<i>TEH</i>	<ul style="list-style-type: none"> • English and German in round letters • Turkish in italics (translation into German provided below) 	
<i>IB</i>	<ul style="list-style-type: none"> • Language and subtitle • No subtitles • Language in capital letters and/or brackets • Interpreting moments 	<p>FRENCH, SUBTITLED IN ENGLISH UNSUBTITLED GERMAN ENGLISH, (ENGLISH)</p> <p>Francesca interprets Goebbels's German for Shosanna.</p>

Table 18. Annotations in pre-production scripts regarding foreign languages¹⁰³

¹⁰³ It should be noted that for *ODE*, dialogues in Galician are written in German and sometimes no reference is made as to when Galician is spoken. The same applies to some French dialogues.

With the exception of *TEH*, all these scripts needed subsequent translation for certain dialogues before the actual shooting. In line with O’Sullivan (2011: 210) and de Higes (2014: 181-182), this task was conducted by filmmakers, scriptwriters, actors and other people involved in the production of the films (Table 19)¹⁰⁴. As a result, translation here is handled by people not necessarily familiar with scriptwriting or with the field of translation. While the consequences of such an approach on the naturalness of dialogues are not dealt with here, they are discussed briefly in section 1.3.1. Thus, for instance, in relation to *BB*, York comments that “much of the dialogue sounds like English (or Spanish) translated directly into Darija” (in Shaw 2011: 22). Similarly, some online reviews describe some conversations in *TEH* as bombastic and stilted which might be explained by Akin having written in a language not his own. The consequences of this practice may offer further avenues of investigation.

Film Scriptwriter	Original script language		Translators for foreign languages
<i>ODE</i> (Hannes Stöhr)	German, English, Spanish, French, Galician		Elena Podlubnaja, project manager (Russian) Nuray Sahin, filmmaker, scriptwriter, actress (Turkish) Rita Lengyel, filmmaker, actress (Hungarian)
<i>BB</i> (Guillermo Arriaga)	Spanish	Alan Page (English)	Hiam Abbas, acting coach (Arabic) Hiam Abbas (Berber languages) Hiam Abbas (French) Yoko Osawa; Lee Jung Hee (Japanese)
<i>TEH</i> (Fatih Akin)	German, Turkish, English		N/A
<i>IB</i> (Quentin Tarantino)	English		Tom Tykwer, filmmaker, scriptwriter (German) Nicolas Richard, filmmaker, scriptwriter (French) Unknown (Italian)

Table 19. *Languages of the scripts and translators*

4.1.3.2. Part-subtitling production

According to an article published in *Variety*¹⁰⁵, filmmakers are increasingly becoming aware of the relevance of ‘good subtitling’ for the success of their films. The intention here is to

¹⁰⁴ It has not been possible to trace the translator who translated into Italian for *IB*. The information regarding Arabic, Berber and French for *BB* has been provided by Steve Golin, producer of the film. However, the work of Hiam Abbas was only acknowledged as ‘acting coach’ in the film credits.

¹⁰⁵ Murphy, Heather (14th February 2007) ‘Oscar noms not lost in translation’, *Variety*; <http://www.variety.com/article/VR1117959519?refcatid=13> (last accessed 25th October 2014).

provide some insight into original part-subtitles regarding production and filmmaker involvement once pre-production scripts become post-production scripts.

Film	Subtitling company	Subtitle (coordinator)
<i>ODE</i>	ALIAS FILM & SPRACHTRANSFER	Dagmar Jacobsen
<i>BB</i>	MasterWords Services	Sandi Raspante
<i>TEH</i>	SUBS GbR	Antje Harbeck
<i>IB</i>	Deluxe Digital Studios	Shana Priesz

Table 20. *Information on part-subtitle production*

Although not an after-thought, part-subtitles are generally produced after the editing of the film. The only exception is *IB*, which, in a somewhat novel departure, involved a subtitling company as part of its editorial team. During the editing process, Deluxe Digital Studios provided native language specialists to “oversee, transcribe and translate all of the footage” so that Quentin Tarantino and Sally Menke, editor of *IB*, “could edit the movie together”¹⁰⁶. As a result, subtitles were altered daily according to changes in the editing. Although the participation of a subtitling company was a response to logistical concerns, the result is likely to be a better translation, given the active participation of specialist translation/subtitling agents.

Before the actual production of subtitles, some films involve an intermediate process, which requires once more the work of additional agents not necessarily familiar with translation. Given the changes that pre-production scripts undergo, these people were asked to provide a final dialogue list and sometimes a translation of foreign exchanges¹⁰⁷. This material is then provided to subtitling companies, who may or may not use it. Thus, Dagmar Jacobsen, subtitler of *ODE*, engaged different translators for each language despite having already been provided with dialogue lists and their translations¹⁰⁸. However, González Iñárritu and Akin were heavily involved in the subtitling process. Sandi Raspante comments that González Iñárritu requested that his subtitles in English be used and that every spotting list they created be proofread. Her work consisted mainly of adapting González Iñárritu’s subtitles to the standard length¹⁰⁹. Similarly, Fatih Akin demanded the subtitles into German he himself

¹⁰⁶ Interview with Shana Priesz, subtitle coordinator of *IB* (27th June 2014).

¹⁰⁷ Email correspondence with Arturo Salvador, storyboard artist of *ODE*, who also helped in the translation process to subtitle the film (19th June 2014).

¹⁰⁸ Email correspondence with Dagmar Jacobsen (8th July 2014).

¹⁰⁹ Email correspondence with Sandi Raspante (17th July 2014).

produced for Turkish¹¹⁰. Consequently, there is no clear procedure as to how polyglot films are subtitled. Some subtitling companies create dialogue and spotting lists and the subsequent subtitles, while others need to follow very closely filmmakers' instructions.

Here it is worth mentioning that the nonexistence of pseudo-originals for *TEH* and for certain languages in *ODE* challenges the general use of 'pseudo-subtitling' as subtitles are directly created from their original dialogue (Figure 6).

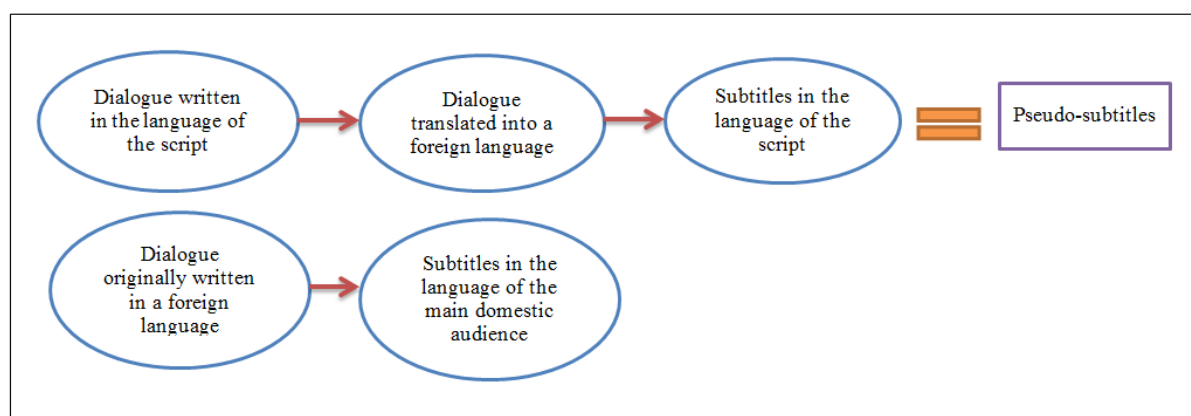


Figure 6. *Language direction in the creation of part-subtitles*

Moreover, some of these subtitling companies received particular instructions from filmmakers regarding specific features of subtitles. For *TEH*, Fatih Akin not only requested that his subtitles be used, but also demanded that certain elements remain unsubtitled (such as the title of the book that Nejat gives to his father Ali) and that subtitles be placed differently in certain scenes. Equally, Shana Priesz states that Tarantino asked for his subtitles to be of a particular yellow tone, for subtitles to be omitted from certain scenes and even requested the addition of connotations at the lexical level to retain some international flavour. Filmmaker Boris Schaarshmidt, who was involved in the transcription and translation of the German dialogue of *IB*, further comments that he “was instructed to use the English lines exactly like Quentin Tarantino wrote it in his original English version of the script”¹¹¹. This explains O’Sullivan’s observation that “[p]seudosubtitles (...) often do not constitute a reduction of the dialogue” (2011: 120), as filmmakers are less likely to bear in mind some of the technical conditions of subtitling. Despite these detailed instructions, Dagmar Jacobsen claims that “[v]ery often, we propose how to proceed because the producers didn’t really think about the linguistic problems”.

¹¹⁰ Email correspondence with Antje Harbeck (2nd July 2014).

¹¹¹ Email correspondence with Boris Schaarshmidt (30th June 2014).

This discussion on scripts and part-subtitles reveals a rather complex process where translations are continuously at play in polyglot film production, from scripts and translations on set to film editing and subtitling production. Although without translation polyglot films would not come into being, the work of all these agents, be they familiar or not with translation/subtitling, is not always acknowledged. This attitude then casts a shadow over the relevance of foreign languages and translation in the creation of these films. In what follows, one additional aspect relevant to both the production and dubbing of polyglot films is explored.

4.1.3.3. Casting selection

Irrespective of the linguistic accuracy of scripts, veracity in the final product is realised through actors' performances. As such, the linguistic authenticity that these films compels filmmakers to search for linguistically talented artists through a meticulous casting process. While the case of *IB* has been widely regarded as innovative in casting actors from each character's corresponding country, the truth is that the remaining three films – shot prior to *IB* – followed the same strategy, thus guaranteeing linguistic accuracy. Moreover, the fact that this requirement is met for both leading and supporting roles in all films further confirms the extent to which filmmakers and casting directors are aware of the relevance of language¹¹².

The casting of actors is not decided merely on nationality, but is also based on actors' language abilities, depending on the character's role. As these films account for a high number of (bi)/(multi)lingual characters (see Appendices 4 and 5), some actors were compelled to polish or work on their multilingual abilities. As an example, it is worth mentioning the case of Rinko Kikuchi, whose determination to play deaf-mute Chieko Wataya in *BB* led her to take lessons in sign language, or Irish actor Michael Fassbender, who “had to brush up on his long-dormant German language skills” (NoP) to play the double agent Archie Hicox in *IB*. Similarly, intralingual differences are conferred equal relevance in casting, e.g. German-Turkish actor, Erdal Yildiz, was selected to play Celal in *ODE* because he spoke the Schwabisch dialect of German in order to quickly surprise domestic audiences

¹¹² For *BB* and *IB*, there were 3 different casting teams (one per country) (NoPs).

assumed to not expect a Turkish taxi driver in Turkey to speak with such an accent¹¹³. Similarly, Brad Pitt trained with a dialect coach to master the Tennessee accent. However, limitations as to actors' language abilities might require the adoption of less accurate linguistic approaches. As an example, despite Christoph Waltz' astonishing linguistic aptitudes in English, French and German, he had to memorise completely his lines in Italian for *IB*¹¹⁴ as he does not speak the language.

As a result, the castings of polyglot films share two common features: they are, at least to some extent, multilingual and international; they reflect the blurring of cultural frontiers while appealing to audiences worldwide; and furthermore, the relevance of looking into international casting is equally connected to the dubbing process of polyglot films. Indeed, the DV of these films exploit the multilingual knowledge of actors to dub their own voice in a process increasingly known as 'international dubbing' (section 6.3.1.2.3).

In order to assess the influence of original translation methods on macrostructure decisions (Q3), the next section explores the translation methods used in the original films.

4.1.4. Translation methods

From the discussion above, it can be gathered that part-subtitling is the main translation device for all the films in question¹¹⁵. As with de Higes' corpus (2014: 182), a written version is provided for scenes vital to the film diegesis. In doing so, viewers are placed in a comfortable position, which nullifies to some extent the effect of 'foreignness' as an immediate translation exempts them from 'listening' to foreign languages. This 'foreign nature' is further lost through the format and language selection of subtitles. Indeed, irrespective of the soundtrack, part-subtitles only include a very limited number of elements to convey the presence of languages or to denote the characters' origins. On limited occasions, part-subtitles selectively reproduce certain foreign lexis but no typographical

¹¹³ Hartzell, Adam (21st January 2006) 'Berlin & Beyond', *GreenCine Daily*; <http://daily.greencine.com/archives/001551.html> (last accessed 25th October 2014).

¹¹⁴ Horn, John (21st June 2009) 'Christoph Waltz of 'Inglourious Basterds'', *Los Angeles Times*; <http://articles.latimes.com/2009/jun/21/entertainment/ca-hot-waltz21> (last accessed 25th October 2014).

¹¹⁵ A compilation of all the translation methods according to language is provided in appendix 6.

features are added to highlight their alien nature¹¹⁶. On other occasions, mispronunciations are reproduced in *ODE* and *TEH*:

Scene	Dialogue/subtitle	Element added
<i>ODE_1</i>	ANDREJ: No, walking. Hotel. There. Sorry, walking. [Nein, laufen. Hotel da. Sorry, laufen.]	Lexical item: “sorry”
<i>IB_7</i>	GOEBBELS: Aber eigentlich müsste ich böse mit Ihnen sein, Fräulein. [I must say, Fräulein, I should be rather annoyed with you.]	Lexical item: “fräulein”
<i>TEH_19</i>	AYTEN: Sosyoloji. [Sosyoloji...]	Mispronunciation of “sociology”

Example 1

It could be said that the most innovative strategy is used in *ODE*, where the fragmented language present in all episodes is reproduced to a considerable extent. This is achieved through a change of syntactical order in the German subtitles. Although this challenges the convention of subtitles as a model of literacy, its rather extended use further reinforces visually the communication problems experienced by all characters in the film (Example 2).

Scene	Dialogue/subtitle
<i>ODE_8</i>	FEMALE OFFICER: Very little. We can sprechen little English, little Deutsch. [Sehr wenig. Wir können sprechen bisschen Englisch, bisschen Deutsch.]
<i>ODE_33</i>	BARREIRA: We look recording pictures afternoon. [Nun wir sehen die Aufnahmen von heute Nachmittag.]

Example 2

The general use of ‘neutral’ subtitles provides viewers with little information regarding foreign languages, which leaves the audience to rely on their linguistic abilities and the remaining visual and aural elements to differentiate between them. Although the standardisation of part-subtitles can be assessed negatively in terms of characterisation and language identification, these films combine subtitles and untranslated foreign elements to differentiate between languages (Example 3). In doing so, viewers are removed momentarily

¹¹⁶ Only a quotation mark was detected in *TEH_4*.

from their comfort zones and are required to engage more actively with the foreign language to hopefully uncover the language spoken by certain characters.

Scene	Dialogue/subtitle
<i>IB_11</i>	GERMAN SOLDIER: Fünf schnapps, s'il vous plait. [Five schnapps, please] MATHILDA: J'arrive tout de suite.
<i>TEH_7</i>	ŞENTÜRK: Selamun Aleyküm. CELAL: Selamun Aleyküm dedik. [Friede sei mit dir.]

Example 3

While no translation as a device seems to be limited to occasional greetings, sentences and background or indecipherable voices for most films, its use in extended passages is clearly evidenced in *BB*, where the aim is to make spectators feel at a loss in different cultures. In a way, the lack of translation places original viewers at the same level as fictional characters, particularly in relation to Richard and Susan, the North-American couple with whom they can easily identify with in linguistic and cultural terms. Furthermore, the use of untranslated dialogue intensifies the lack of communication between cultures, families and generations and as such, viewers are required to understand the 'other' without the help of a common language. Similarly, it puts to the test González Iñárritu's assertion that the universal power of cinema can overcome the borders and miscommunications depicted in *BB* (NoP).

It is in these cases of no translation that *mise-en-scène* comes to the fore. The audience is required to engage with the soundtrack and to observe the ongoing action to retrieve as much content as possible. Following O'Sullivan (2011: 72-73), the information extracted aurally, if any, will largely depend on language distance. Failing that, the retrieval of information is mostly facilitated by elements of the *mise-en-scène*. Through 'casual listening' (Chion 1994: 24-30 in O'Sullivan 2011: 71), viewers can decode some paralinguistic information regarding the emotional state of characters, while complementing it with visual elements, particularly figure behaviour. Thus, in *BB_16*, Anwar's grandmother is not subtitled when whispering and caressing Susan's hair after the wound of the latter has been sewn up. Susan's look at the old woman reflects both her physical pain and her mistrust towards an unknown culture. The grandmother's performance only tells us that she is reciting a prayer. As a result, although regarded as an old device, I would argue that the *mise-en-scène* is still used as an indirect

translation method inasmuch as it partially conveys the meaning of foreign utterances in current polyglot films (e.g. *BB_12*, *BB_16*).

No translation is deployed more clearly to create suspense regarding Fredrick Zoller's exploits in *IB* (*IB_5*). Once more both Shoshanna and the audience need to rely on aural and visual elements to grasp meaning. The action tells us that Fredrick Zoller is well-known, which Shoshanna also understands by saying "*Vous n'êtes pas qu'un simple soldat allemand, vous êtes le fils de quelqu'un?*" [You're not just a German soldier. Are you somebody's son?]. The mystery is resolved simultaneously for both character and audience shortly after through the intervention in French of the girlfriend of a German soldier (with subtitles):

BABETTE: Vous avez vraiment de la veine d'avoir mis la main sur un héros de guerre si courageux!

[You're a very lucky girl,
catching such a brave war hero.]

It is here that Shoshanna and the audience diverge in their respective paths to realisation: Shoshanna through French dialogue and the audience through subtitles.

Given the mixture of cultures, fictional interpreters are also incorporated in all these films. However, interestingly, most of their renderings convey information between characters (horizontal dimension) but not to audiences (vertical dimension), as the original language of spectators is not involved in the scene. In these situations, a translation is provided in the shape of part-subtitles. However, it is worth noting that many scenes in *ODE* and *BB* contain turns where the same information is provided twice through the subtitling of both a character's turn and subsequent interpreter's turn (Example 4) or the inclusion of subtitles despite the oral rendering¹¹⁷. As a result, greater cognitive effort is required of viewers while the role of translation is somewhat diminished by drawing viewer attention from the action on screen. In *IB*, only one intervention is subtitled in interpreting scenes and, interestingly, it is *never* the interpreters' rendering (Example 5). As a result, it can be argued that the interpreters' visibility is increased as the audience is given the opportunity to contemplate the interpreting visually once they have been provided with a written

¹¹⁷ This further supports my belief that the combined use of intra- and extra-diegetic methods cannot always be regarded as a form of 'double translation' (section 1.4.1). The implications of this for the DVs of these films are further explored in section 6.2.

translation¹¹⁸. Overall, it could be concluded that the filmic presence of interpreters was not designed as a translation device for audiences, but as a way of fictionalising translation in the real world.

<i>ODE_19</i>	
HIGHRANKING	OFFICER:
Neyini soymuşlar?	((off-screen voice))
[Was wurde gestohlen?]	
FEMALE OFFICER: What was stolen? ((off-screen voice))	
[Was wurde gestohlen?]	

Example 4

<i>IB_7</i>	
GOEBBELS: Ich reise in Frankreich an und möchte mit meinem Star zu Mittag essen...	
[I arrive in France... ...and I wish to have lunch with my star.]	
FRANCESCA MONDINO: Je suis arrivé en France et je voulais déjeuner avec ma vedette.	

Example 5

As a minor translation device, self-translation is found in all the films except *IB*. As with diegetic interpreting, self-translation only works in limited scenes in a vertical dimension when the language of the original audience is used. Otherwise, part-subtitles are introduced for one of the interventions, thus leaving the audience to rely on the soundtrack to deduce that the following turn is a translation of the first one by the same character (Example 6).

Scene	Dialogue/subtitle
<i>ODE_25</i>	BARREIRA: ¿Usted habla español? You speak Spanish? [Sprechen Sie Spanisch?]
<i>TEH_4</i>	NEJAT: Sonne des Lebens. Hayatın güneşi.

Example 6

¹¹⁸ *TEH* includes only one interpreting situation involving Turkish and German (*TEH_23*) that works as a translation device both horizontally and vertically as German matches the domestic audience's original language.

4.1.5. *Original distribution: (in)visibility of foreign languages*

This section provides a first approximation of the original distribution of polyglot films. After discussing the attention paid to foreign languages throughout the production of polyglot films, this section looks into whether the presence of foreign languages is rendered visible to domestic audiences before watching films. To this end, two key paratextual elements are analysed: theatrical trailers¹¹⁹ and DVD covers and menus.

Concerning theatrical trailers, a clear division can be established between films produced in the US and Germany. For *BB* and *IB*, the only language represented is English and the main focus is on monolingual film stars like Brad Pitt and Cate Blanchett, although neither of them plays a leading role. It could even be argued that the *BB* trailer betrays its main theme by having a narrator referring to the myth of Babel, but where languages are reduced to a mere background noise. Brief references to foreign languages are presented in cases of ‘selective reproduction’, such as in *IB*, when Hitler shouts ‘*nein, nein, nein*’ and Aldo Raine replies ‘yes, yes, yes’, to create some comic relief. Consequently, it appears that US distributors manifest a clear fear that foreign languages and subtitles might deter North American audiences. As a result, viewers are not aware that they will be confronted in either case by a film where roughly only 30% is in spoken English.

Conversely, German films display a different attitude. The scenes selected to promote these films incorporate foreign languages, although dialogues in German and English are prioritised. Trailers are complemented with cases of mimetic compromise such as the Turkish song *Seni Sevdiğimi* in *TEH* and sentences/words in other languages such as ‘*xa, xa*’ (Galician) for *ODE* to further reinforce the presence of foreign languages. The complementary use of visual elements referring to different locations worldwide in these films can be seen as a cue to language identification. Interestingly, only *ODE* shows extensive use of subtitles, which might be related to the need to understand the particular communication problems portrayed in particular scenes. Moreover, the visual impact of trailers can be seen as facilitating either the nonexistence or extremely limited presence of subtitles.

¹¹⁹ See references to access the official theatrical trailers. For *IB*, a ‘domestic’ trailer and ‘international’ trailer are available but only the domestic trailer addressed to the US audience has been analysed as this is the only one available to the original domestic audience.

The attitude(s) towards language(s) reflected in DVD menus and covers is generally in accordance with the approach adopted in theatrical trailers, especially for US films (Table 21). The monolingual soundtrack is regarded as “part of the general tendency by the distributors to de-emphasise the presence of subtitling in mainstream films” (O’Sullivan 2011: 176). For *ODE* and *TEH* on the other hand, either the menu or the cover makes reference to a multilingual soundtrack, hence directly evoking the need for subtitles. A possible explanation for this is that although both films can be considered ‘dominant’ within a European film context, they are perhaps more likely to attract a more specialised audience willing to accept subtitles.

Film	DVD covers	DVD menus
<i>ODE</i>	Deutsch, englisch, russisch, türkisch, spanisch, französisch	No information regarding languages
<i>BB</i>	English	English
<i>TEH</i>	Deutsche Fassung	Originalfassung (deutsch, türkisch, englisch)
<i>IB</i>	English	English

Table 21. *Language attribution in DVD (OV)*

Regarding polyglot film promotion and following Sternberg’s classification of multilingual representations, US films display an attitude closer to homogenising conventions, while German films can be said to more openly portray vehicular matching. The first attitude contrasts directly with polyglot film production and final outcome, where mainstream distributors conceal language information that viewers will not discover before watching the film. Meanwhile, German audiences are made aware of at least some language difference.

4.2. Dubbed polyglot films: extra-textual issues

This section analyses factors preceding the actual task of translating to examine their influence on translational decisions. These factors are then linked to the components previously discussed (part-subtitles, translation methods) to investigate their impact.

4.2.1. *Filmmaker involvement*

As noted in section 1.5, there is an overall perception that “[w]riters and directors, like other creative artists, are unlikely to take the future translation of a film or television programme into account” (O’Sullivan 2011: 157). The professionals interviewed share this opinion by acknowledging that it is rather unusual to receive any instructions from filmmakers, with the exception of filmmakers such as Ridley Scott, Taylor Hackford, George Lucas and James Cameron¹²⁰. Agents do occasionally receive a so-called ‘*carta creativa*’ or ‘dubbing bible’, a document containing specific information as to the translation and adaption of each film regarding, for instance, character description or casting selection (Aguirre 2005: 46; Chaume 2012: 127). However, such specific instructions seem to be only provided by some art cinema directors and the Big Six major film studios (Fox, Universal, Warner, Disney, Paramount and Sony) (*ibid.*: 42) (Table 22). Although generally overlooked apropos the translation process of films, the extent to which filmmakers partake in the distribution of their products to other film markets helps to better assess aspects such as the loyalty towards the original creator and power relations within the film industry.

Film	Original distributor	Distributor in Spain
<i>ODE</i>	Piffli Medien Filmverleih	NOTRO FILMS S.L.
<i>BB</i>	Paramount	Paramount
<i>TEH</i>	Pandora Film Verleih	Golem Distribución
<i>IB</i>	The Weinstein Company	Universal Pictures

Table 22. *Distribution companies for this corpus*

For the films under discussion, two different situations can be noted. The first matches the aforementioned assertion that filmmakers do not intervene in this process. Neither the translators nor the dubbing directors of *TEH* and *ODE* received particular instructions from or on behalf of Fatih Akin and Hannes Stöhr, respectively¹²¹. Conversely, *BB* and *IB* present the opposite situation. In the case of *BB*, González Iñárritu requested specifically that the film be subtitled for all markets. Yet, the distribution company of the film in Spain, Paramount Pictures, disregarded this requirement based on financial motivations (see section 5.1).

¹²⁰ Information extracted from the interviews and complemented with information from ‘Las complicaciones para trabajar como actor de doblaje’, *El Cine de Aquí*, June 2012; <http://elcinedeaqui.wordpress.com/2012/06/25/las-complicaciones-para-trabajar-como-actor-de-doblaje/> (last accessed 25th October 2014).

¹²¹ Hannes Stöhr is careful though to attend the presentation of all his films to see how they have been distributed abroad. Indeed, he only found out about the language treatment in *ODE* during its presentation, thus regretting the implementation of dubbing (personal communication 15th April 2014). His attention to this aspect is therefore subsequent to translation process.

However, Antonio Lara, dubbing director of the film, comments that Paramount left scenes in the original language given González Iñárritu's insistence and complaints¹²². For *IB*, dubbing director García Guevara states that Tarantino himself wrote a dubbing bible where he showed some willingness to make some concessions for dubbing countries. For its distribution in Spain, while English and French could be dubbed (with the exception of the first scene in the farm to avoid confusion), dialogues in German were meant to be left in German with subtitles, particularly for the characters of Hitler and Goebbels and the tavern scene. Initially appearing to have accepted Tarantino's conditions, García Guevara explains that after a preview of the translated film was shown to Universal Pictures management, it was decided that the tavern scene with subtitles was too long (20 minutes) for a DV and he was asked to dub it into Spanish with a German accent. In providing particular instructions as to the languages of their films, González Iñárritu and Tarantino show awareness as to the flattening effect of dubbing on languages and its potential impact on their artistic products. However, the provision of precise instructions for these two films might also be linked to their respective production companies, Paramount and Universal (Chaume 2012: 42) (Table 22).

My analysis reveals subtle but crucial differences with de Higes' study, according to which arthouse filmmakers are not concerned with the translation process of their films (2014: 186). This is particularly interesting when measured regarding the type of filmmakers. While it might be expected that arthouse directors like Fatih Akin, Hannes Stöhr, Ken Loach or Rahila Gupta pay closer attention to the language issue, these results suggest that at present more acclaimed filmmakers are more prone to providing particular instructions in this regard. The reason behind it might be analysed in terms of power, as their prestige might afford them preferential treatment compared to less well-known filmmakers, even if not all of their demands are met. This may explain why they provide instructions, while less acclaimed filmmakers do not.

Moreover, the constant interchange of languages might explain why particular instructions are sometimes provided. When a foreign language is used sporadically, filmmakers might not feel the urge to specifically comment on this aspect. In this case, it could even be argued that given their limited presence, filmmakers might expect the 'secondary' language to be subtitled, thus maintaining to a certain degree the multilingual element (section 1.4.2).

¹²² This requirement seems to have been satisfied for the cinema version, but it does not apply to the DVD distribution.

Nevertheless, the situation differs when foreign languages are used recurrently throughout a film. As their use is more prominent and consequently, more obvious regarding plot development and characterisation, filmmakers might feel the need to clarify and fight for the maintenance of multilingualism in target versions.

4.2.2. Agents and decision-making process at the macrostructure level

Having already analysed whether particular instructions were provided by filmmakers, this section follows on to briefly explore the participation of agents in decisions regarding the multilingual aspect. Interestingly, although translators and dubbing directors state that their opinion is not always asked for, at least one of them discussed the language issue with the client for all four films. From respondents' comments, it can be gathered that it was the constant presence of foreign languages in these films and their resulting translation problems that led to them being consulted by clients. The main issue revolved around either the need to or benefit of dubbing these films with all of them rejecting full dubbing, arguing that the intention of the films would be lost if languages were homogenised. In turn, they advised subtitling or a mixture of dubbing and subtitling, though their recommendations were not always adopted. Thus, Paramount decided to use dubbing as *BB*'s main AVT method, while the client and dubbing director of *TEH* only discussed how to differentiate between Turkish and German through dubbing.

Nevertheless, *ODE* and *IB* present a more complex situation. Although distributors were inclined to dub both films, they were reportedly convinced of the benefits of mixing dubbing and other audiovisual methods, albeit after some reluctance. Roger Peña, translator and dubbing director of *ODE*, was asked to reduce subtitles as much as possible to keep costs low. For *IB*, decisions were made according to the scene for those in French and German given the interconnected role of languages within the film plot¹²³.

From the above description, a few conclusions can be drawn in terms of power relations. Filmmakers, translators and dubbing directors participate to the extent that they are able to provide opinions, suggestions and recommendations. Distribution companies however, still

¹²³ The case of *IB* is particularly significant in terms of negotiation as two meetings were held before a decision was reached. The language issue was not only discussed between translator, dubbing director and a supervisor from Universal, but also among the translation teams of the European dubbing countries. The complexity of the issue delayed the actual decision on the adjusting of the film.

have the final say and, although willing to adopt certain recommendations, these are seemingly only adopted provided they do not adversely affect a film's profitability, e.g. as evidenced through the scene in the tavern in *IB*. This analysis further illustrates the power of the film industry over directors' products and intentions. In distributing their films abroad, filmmakers lose creative rights over their products and hence, the power to make key decisions regarding languages. Similarly, this analysis concurrently highlights the responsibility that distribution companies exert over polyglot film products, as their decisions affect the overall strategy followed in the translation process.

Deliberations between distributors and other translation agents also show that translators and dubbing directors try to mediate in the interpersonal communication with filmmakers by trying to respect the filmmaker's original intention concerning languages, even if not always successfully. Similarly, these discussions suggest that the presence of languages is a worry or obstacle for distribution companies. Indeed, this is the case for polyglot films using languages recurrently, as their constant interplay might challenge the use of full dubbing in a traditional dubbing country. By occasionally opting for a solution which attempts to satisfy the original creator's intention(s) and audience expectations, distributors show some loyalty towards both sides of the audiovisual screen.

4.2.3. *Intermediary translations and the translator's creativity*

Besides the relevance of agents' interactions in the treatment of foreign languages, another preliminary issue that polyglot films present concerns the language knowledge of translators and the material they have at their disposal. Although in theory the hiring of a translator for every language might be regarded as the most appropriate course of action (as subtitling companies do for part-subtitles), practice reveals this is never the case. There is generally a single translator in charge of all the languages and it is here that the concept of intermediary translations comes into play. The use of intermediary translations in the professional world has been accounted for since the beginning of research in AVT. Delabastita acknowledges this *modus operandi* particularly for lesser-known languages (1989: 207; 1990: 101), while Díaz Cintas and Remael further confirm this by stressing that "[a] widespread practice in our field is to use English as a pivot language" (2007: 32). However, the implications of Toury's 'directness of translation' (1995: 58) remain widely neglected. This is particularly problematic for polyglot films as most have already undergone a prior translation process at

different stages presented in the form of pseudo-originals and pseudo-subtitles (sections 4.1.3.1 and 4.1.3.2).

In addition to the image or a video file in DVD format, the material provided to translate polyglot films can be divided into two groups (Table 23). For *ODE* and *IB*, translators relied on a type of post-production script commonly referred to as ‘master title list’, i.e. a dialogue list in the form of a transcription of all the languages together with the subtitles in the original language (Chaume 2012: 126). The numerous translational stages that original scripts undergo problematise the concept of ‘original language’ in polyglot films, but here it is understood as the language of the part-subtitles, i.e. English and German for this corpus. However, this notion should be slightly modified to incorporate the possibility of translating from a pivot language not matching the original language. Hence, *ODE*’s original part-subtitles are in German, but the translator was provided with English subtitles.

For *BB* and *TEH*, translators were provided only with ‘master (sub)titles’ (also known as ‘spotting dialogue lists’), i.e. dialogues had already been compressed into subtitle lengths (Díaz Cintas and Remael 2007: 75). For *BB*, part-subtitles were supplied, while for *TEH*, the translator relied on two different master (sub)titles in English and French although the original subtitles are in German. While many of these master (sub)titles include annotations and comments to help translators, those from *TEH* lacked any additional information¹²⁴. The reasons why the provision of subtitles alone can be regarded as problematic for a DV are twofold. The first is related to condensation as an inherent feature of subtitling. According to de Linde and Kay, an average of 43% less text is provided in subtitles compared to spoken dialogue (1999: 51). This issue is directly linked to the second problem, which forces translators to resort to creative strategies (discussed below) to fill in gaps of information.

¹²⁴ María José Aguirre, translator of *TEH*, further emphasises an additional difficulty when master (sub)titles lack additional information, which concerns the absence of characters’ names, which complicates the voice casting.

Film	Material provided to translators
<i>ODE</i>	Master title list [transcription of all languages + subtitles in English (pivot language)] Video file in DVD format
<i>BB</i>	Master (sub)titles in English (part-subtitles) Image
<i>TEH</i>	Master (sub)titles in English and French (pivot languages) Image
<i>IB</i>	Master title list [transcription of all languages + subtitles in English (part-subtitles)] Image

Table 23. *Material provided to translate polyglot films*

As “the screen, not our original written text, is the script” (Chaume 2012: 102), translators in polyglot films find themselves in a catch-22 situation. In view of the material given, they then apply different creative strategies to expand on dialogues or fill in the information lacunas (Table 24). A common option involves checking a transcription of the soundtrack against the English subtitles with the help of dictionaries¹²⁵. This is indeed what the translators of *IB* and *ODE* resorted to. Arguably, it could be said that less information is likely to be lost for languages closer to English, e.g. French, or languages with which translators might be slightly better acquainted, than with languages not so close to English, e.g. Turkish, where there is greater risk of content being missed out. Therefore, to guarantee an optimal rendering of the foreign language, translators contact native speakers whenever possible to double-check their translations.

When a transcription of foreign dialogues is not provided, translators have recourse to more challenging strategies, such as comparing the action on screen with the subtitles, as in *BB*. For *TEH*, the translator compared both master subtitles in English and French in search of discrepancies and additional content. When none of these ‘comparative’ strategies work, translators contact native speakers of the languages (sometimes friends). Hence, Nino Matas was helped by an Arab speaker to transcribe the dialogues to subsequently translate them with the help of subtitles. This very strategy also helped to translate dialogues left untranslated in the OV¹²⁶. However, he refused to do the dialogues in Japanese and the studio had to look for another translator. In very drastic situations and only with minimum dialogue involved, the translation might be based solely on the action on screen. This is the case of *TEH_24*, which includes a very short dialogue in Turkish without subtitles. The comparison of the dialogues

¹²⁵ Roger Peña mentions the same strategy for *The Last Samurai* (Zwick 2003) and *Nirgendwo in Afrika* (*Nowhere in Africa*, Link 2003).

¹²⁶ Indeed, this strategy has been confirmed in scenes where no translation was provided originally for North African Arabic (*BB_12*, *BB_16*, *BB_20*, and *BB_21*).

in Turkish and Spanish reveals that the content is not exactly the same (fields ‘Original dialogue’ and ‘Translation’ of the data sheet).

When facing no subtitles, Llurba explains that a note is added with the name of the language. It is generally believed that the lack of subtitles is related to the original filmmaker’s intention and therefore, no translation is included. It is only when subtitles are omitted extensively and a rendering of the dialogue is needed that additional help is requested from the dubbing studio.

Material	Additional strategies
Transcription+ subtitles	Comparison of transcription and subtitles (help of dictionaries) Verification with native speakers Additional help sought
Subtitles	Comparison of subtitles and action on screen Comparison of subtitles Additional help sought
No subtitles	Note with name of language Additional help sought

Table 24. *Strategies to complement dialogues in foreign languages (DV)*

This discussion reveals several interesting facts. The main linguistic material provided to translators is in the form of subtitles: (a) the original part-subtitles in English for the two Hollywood films and (b) the subtitle lists in English (pivot language) for the German films (Figure 7). It could be argued then that the translation of polyglot films is also conducted through a ‘pseudo-original’ for a different film market, be it through original part-subtitles or subtitles in a pivot language. The fact that even widely spoken languages like German or French are translated through English indicates that the use of English as an intermediate language exceeds lesser-known languages, as noted by Díaz Cintas and Remael (2007: 32). Similarly, it further reinforces Gottlieb’s idea that subtitling is instrumental in “cementing the dominance of English” (2004: 87).

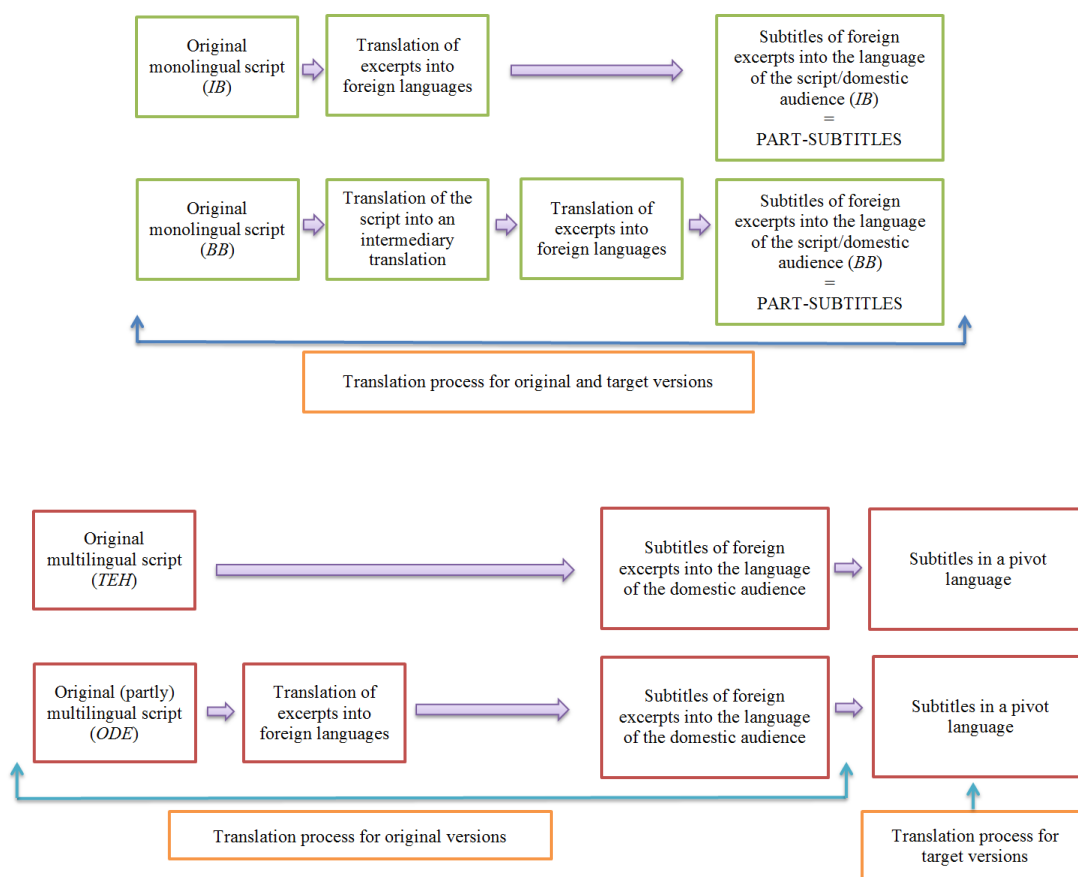


Figure 7. Translation trajectory from OV to DV in this corpus

As for translators, despite their mainly bilingual abilities, the inner-workings of the market force them to develop multilingual skills. The wide spectrum of strategies they resort to in order to perform their task is in accordance with what dubbing companies expect from translators, i.e. “people who will solve any linguistic and translation problem posed by the text, whatever the languages involved in the original audiovisual text” (Chaume 2012: 25). Interestingly, despite the extra work they carried out to translate foreign languages, none of the translators received any additional payment.

4.2.4. Information provided to dialogue writers/dubbing directors

Besides translating, translators compile additional information on foreign languages that is passed on to dialogue writers/dubbing directors to facilitate their task. Although the agents interviewed confirmed they are not normally in contact with other agents, all of them were in touch during the dubbing process of these films. This contradicts de Higes’ findings that agents experienced no collaboration (2014: 209). A possible explanation might be their long

years in the profession, which allowed them to know each other. The annotations/information that translators provide to dialogue writers/dubbing directors are:

- A note when a foreign language is spoken.
- Two translations when the part-subtitles/subtitles in a pivot language do not match the original dialogue. This is sometimes complemented with a note indicating so.
- A note when foreign words are maintained in the translation.
- A note regarding wallas (see section 6.2.4) in different languages.
- A note if characters speak with a strong accent and the accent is considered a relevant feature for the character¹²⁷.

Considering their translational task and the provision of additional specifications, it can be said that translators as agents of intercultural communication also provide as much relevant information on foreign languages as possible to facilitate the subsequent dubbing stages.

4.3. Conclusion

This chapter has provided first a wider perspective on a range of issues related to the inner workings of polyglot filmmaking as well as final polyglot products. Regarding the motivation for languages, linguistic authenticity is exceeded by incorporating reasons such as plot themes and the attraction of an international audience. Languages are shown to contribute to film portrayals in all possible ways by contextualising, characterising and developing plots. In exploring the roles of languages, an appreciation of what filmmakers expect domestic audiences to experience was provided. However, distributors display two different attitudes when promoting polyglot films: while US distributors fear that foreign languages might deter audiences, multilingualism for German distributors is less of a worry, as evidenced by explicit references made to them.

The creation of polyglot films unveiled a rather complex process involving translation at different stages (particularly for films with a recurrent use of languages). Here the main difference between US and German films rests in their monolingual/multilingual script production. The films produced in Germany reveal that multilingual scripts do exist as current

¹²⁷ Given their limited knowledge, Aguirre, for example, acknowledges certain limitations in the information provided phonetically regarding accents and other speech aspects in languages she does not speak.

filmmakers master different languages. Similarly, and in opposition to de Higes' findings (2014: 181), this suggests that investors are willing to accept scripts in foreign languages. With respect to multilingual scripts, the wide applicability of 'pseudo-originals' and 'pseudo-subtitles' was questioned, highlighting their more prominent role in US films than German films.

While dialogues in polyglot films adopt vehicular matching, part-subtitles only incorporate some mimetic touch and as such, can be defined as conservative in essence. The analysis revealed a plethora of translation devices, but stressed that many are only designed for characters' understanding. As a result, part-subtitles are incorporated, which in turn establish differences between horizontal and vertical dimensions. The next chapter compares these results to those extracted from the DV to analyse the experiences of domestic and target audiences (Q6).

The study of the variables preceding the actual translation generated interesting results. Firstly, foreign languages are an element on which filmmakers have begun to provide some instruction, even if cases are still sporadic. In doing so, film directors show awareness as to how their original products are likely to change through translation when distributed to different film markets. Secondly, the extensive deliberations between distributors and translation agents on the language aspect reveal that multilingualism is an obstacle for distribution companies. This might be explained in terms of language quantity. While the multilingual element might be granted less consideration when it is used only occasionally, as it poses fewer problems, permanent presence thereof can call into question the widespread use of dubbing at the macrostructure level. In light of this and the information translators provide to dubbing directors, the presence of different languages is then an issue that involves decisions on behalf of all agents.

In line with the notion of accessible filmmaking suggested by Pablo Romero Fresco (2013), the fact that part-subtitles form the basis of subsequent translations justifies the need for filmmakers to engage more actively in the production of subtitles. Indeed, Shana Priesz states that during the editing process of *IB*, she realised that their involvement is paramount and that filmmakers should know that subtitling companies can help and provide translation support. Chapter 5 will analyse the DVs of these films, going on to compare the findings with the information discussed here. The aim is to further assess the role of agents in the dubbing

process (Q2), examine solutions at macrostructure level (Q3) and the potential consequences of these decisions on the plot and characterisation (Q6).

5. DUBBING POLYGLOT FILMS: MACROSTRUCTURE ANALYSIS

This chapter examines two sets of questions. First, it looks at decisions affecting the selection of AVT methods for languages and characters and the logic behind them (Q3). As mentioned in the introduction to this thesis– and in contrast to earlier studies on multilingualism –, my research explores polyglot films where a main language is difficult to determine, thus complicating further the choice of AVT modalities. It then explores the possible consequences of macrostructure decisions on the plot and characterisation of polyglot film (Q6). The second part of the chapter analyses paratextual material concerning the distribution of polyglot films to examine the multilingual expectations conveyed to the target audience.

5.1. To dub or not to dub?: rationale

The fact that a DV exists for all these films suggests first their status as some sort of commercial cinema, i.e. distribution companies used the more expensive method of dubbing in expectation of long term financial gain. Although it was decided that a DV be released, sections 4.2.1 and 4.2.2 uncovered that DVs are subjected to a complexity of deliberations between filmmakers and/or translation agents due to the complications arising from the constant presence of foreign languages when dubbing films.

When asked about the reasons for producing a DV of these films, agents refer to the combined influence of screening habits and audiences' expectations. Convinced of the general preference for dubbing in Spain, distribution companies like Paramount compared the potential profits of releasing a DV with those of a SV, according to Nino Matas, translator of *BB*. Moreover, while scholars like Karamitroglou claim that translated products do not normally address the general public but only specific groups (2000: 76), agents were told to address a more general audience. In doing so, the translation of commercial polyglot cinema is reduced to a single type of viewer, whose expectations and interests distribution companies believe they can identify. This reductive approach towards target viewers reveals a homogenising attitude which I think is based on a fear of potentially deterring audiences by using foreign languages and/or subtitles. Interestingly, this viewpoint contrasts with extra-textual data in the form of comments on blogs and forums regarding the negative effects of dubbing for these films.

Despite the decision to release a DV, distribution companies were compelled to maintain one or several foreign languages at some point in the film. Two possible explanations for this have already been highlighted: firstly, as discussed in section 4.2.2, certain concessions were added to satisfy filmmakers and their requests regarding foreign languages; secondly, parts of the plot would have been impossible to understand without the combined use of languages. Yet, even in situations where subtitles were introduced, their use was discouraged as much as possible, as noted in section 4.2.2. The decision to dub the tavern scene in *IB* which was originally subtitled, attests to this. Moreover, dubbing directors, Rosa Sánchez and Roger Peña, remark that the use of subtitles on a DV is an additional expense for cinema distribution¹²⁸. Hence, although not always possible, Roger Peña made use of situations with plenty of repetitions to reduce the number of subtitles in *ODE*.

As a result, box-office takings seem to dictate decisions as to AVT modalities either by selecting dubbing or by limiting the introduction of subtitles to situations where they are absolutely necessary. This decision is based on the perceived familiarity of the audience with a particular AVT method, despite increased commentary on the neutralising effect of dubbing multilingual content. These remarks point to a misguided consideration of the target audience, if not in general terms, at least partially.

5.2. The selection of translation methods

This section analyses the different AVT modalities of each film in the corpus and how they were selected. Given the complexity of this decision, explanation relates to two main elements; languages and characters, which in turn offer an insight into different translational considerations and consequences. This information was collected through the ‘AVT modalities’ field in the data sheets.

5.2.1. AVT methods according to languages

At first glance, two films (*BB* and *TEH*) have been mainly dubbed (Table 25), while *ODE* and *IB* incorporate a wider variety of macro-textual solutions. A detailed analysis reveals

¹²⁸ Agents refer here to 35mm films, where a new copy had to be produced with embedded subtitles. Digital films do not present this difficulty.

however, a more complex system of methods even for films with a tendency towards neutralisation.

TEH can be regarded as the most homogenised version of all the films studied here, where German and English are fully concealed and only some Turkish is heard in a diegetic scene together with some sporadic words and background voices throughout the film. The DV of *BB* is slightly more multilingual with some occasional dialogues in North African Arabic and French either left untranslated or rendered through subtitles/diegetic interpreting. Furthermore, this film incorporates the visual presence of foreign languages through Japanese Sign Language (JSL), which generally mixes subtitles with no translation in exactly the same way as the OV. It only differs from the OV when JSL is used in combination with Japanese. This occurs exclusively when Yasujiro addresses his deaf-mute daughter, Chieko, in Japanese and JSL. As Japanese was dubbed into standard Spanish, JSL in these scenes can be said to be translated through standard Spanish too. Consequently, the co-presence of languages avoids the use of subtitles (e.g. *BB*_5).

Film	Language	AVT method(s)
<i>TEH</i>	German	Dubbing
	Turkish	Dubbing Diegetic interpreting No translation
	English	Dubbing
<i>BB</i>	North African Arabic	Dubbing No translation Subtitling Diegetic interpreting
	English	Dubbing
	Berber	Dubbing
	Spanish	N/A
	Japanese	Dubbing
	Japanese Sign Language	Dubbing Subtitling No translation
	French	Subtitling No translation

Table 25. *AVT methods used in the DVs of BB and TEH*

Arguably, linguistic homogenisation in these two films is facilitated by the general lack of visual and verbal issues originating from the co-presence of codes. Languages in *TEH* mainly characterise and portray generational differences between immigrants, while in *BB* they match

the characters' origin. As a result, dubbing is only compromised in scenes where languages interplay to represent miscommunication or where character performance challenges the neutralisation of languages. It is in these scenes that the general audiovisual method is transgressed to comply with the on-screen action.

In view of this, the constant verbal and visual obstacles posed by languages justify the more recurrent presence of subtitles in *ODE* and *IB*. The concealment of languages would jeopardise the portrayal of two key issues in numerous scenes (visual communication problems and the central role of languages in conflicts) and, consequently, the understanding of these films. Table 26 reveals a complex interplay of methods for each language involved in *ODE* and *IB*¹²⁹. Just as for part-subtitles, subtitles in the DV of *BB*, *ODE* and *IB* can be defined as open subtitles as they are burned on the images and are therefore an integral part of these DVs.

Film	Language	AVT method(s)
<i>ODE</i>	Russian	No translation Subtitling
	English	Dubbing Subtitling
	German	Subtitling Dubbing
	Turkish	No translation Diegetic interpreting Subtitling
	Spanish	N/A Subtitling
	Hungarian	Subtitling
	Galician	Subtitling No translation
	French	Dubbing
<i>IB</i>	French	Subtitling Dubbing No translation Double translation
	English	Dubbing
	German	Dubbing Subtitling Diegetic interpreting No translation
	Italian	Subtitling No translation

Table 26. *AVT methods used in the DVs of ODE and IB*

¹²⁹ No information was found regarding the agent(s) who adjusted the subtitles for the DV of *ODE*, *BB* and *IB*.

Macrostructure decisions for *ODE* were facilitated by the film's division into four non-connected episodes. Thus, the main language of each chapter was dubbed (English for episode 1, German for episode 2, Spanish was retained for episode 3, and French for episode 4). Roger Peña further comments that for the remaining languages, two methods and strategies were followed: subtitles were introduced for dialogues essential for the plot, while the use of non-translation aimed to place viewers in the same position as fictional characters. As a result, the DV of *ODE* does not always follow the original audiovisual method and the target audience is exposed to extended untranslated passages in foreign languages (see section 5.3 for possible reception effects). The fact that Spanish is sometimes subtitled despite being the language of the target audience may be linked to microstructural problems discussed in chapter 6.

Although *IB* is also divided into chapters, the fact that narratives and characters are interconnected complicates decisions further. While initial instructions were that French and English be dubbed and German either subtitled or left untranslated (section 4.2.1), these instructions were only followed for English. Indeed, the DV includes dialogues in French with and without subtitles, while German was dubbed in many scenes. Similarly, the comparison between *IB* and its dubbed counterpart reveals that the target version follows the original audiovisual method in some scenes, which occasionally results in duplicated information for the target audience (section 6.2.2). It is also interesting to note a case of double translation, where dubbed dialogue and subtitle contradict each other (Example 7). Although likely an unfortunate error, this exemplifies the influence of original part-subtitles in translating polyglot films (BT = Back-translation)¹³⁰:

Scene	OV	DV
<i>IB</i> _18	MARCEL: Ne oublie pas, en anglais. [Remember... in English.]	MARCEL: <u>Mantén esa expresión.</u> (BT: Keep that expression.) <u>[Recuerda, en inglés.]</u> (BT: Remember, in English.)
AVT modalities: double translation (dubbing + subtitling)		

Example 7

¹³⁰ Following Bonsignori's guidelines (section 3.3.2.2), square brackets include part-subtitles and subtitles in the DV whenever they were used.

Overall, the selection of audiovisual methods in polyglot films – particularly in the case of *ODE* and *IB* – calls into question the conventional aim of dubbing, as the methods selected do not constantly hide “the foreign nature of a film by creating the illusion that actors are speaking the viewer’s language” (Danan 1991: 612). Consequently, it could be argued then that the need to combine dubbing with other audiovisual methods attests to the incompatible nature of dubbing and multilingualism.

The next section examines the impact of AVT methods on characters and their respective language(s).

5.2.2. AVT methods according to characters

Macrostructure decisions regarding languages necessarily have repercussions for character portrayals regarding fictional linguistic abilities and nationalities. On this matter, two predominant outcomes were observed. Firstly, the dubbed counterparts of some characters remain bilingual while others become monolingual. As dubbing was widely exploited in *BB* and *TEH*, the analysis reveals that characters in minor roles remain bilingual, while bilingual protagonists lose their multilingual character¹³¹. Conversely, the combination of methods allows for most characters in *ODE* and *IB* – irrespective of relevance to the film’s plot – to speak two languages. As a result, the decision to delete or maintain languages inevitably involves a series of phonetic issues in terms of voice matching, which will be further explored in section 6.3.1.

Secondly, the application of at least two different audiovisual methods to the same language introduces certain contradictions that can only be overlooked in relation to the concept of suspension of disbelief. This is applicable to all films. Hence, the fact that languages like North African Arabic in *BB* or Turkish in *TEH* are sometimes dubbed and sometimes preserved forces target viewers to accept that Moroccan and Turkish characters speak Spanish generally and their native language only occasionally. Similarly, the use of two AVT modalities complicates direct references to the languages that characters speak as they might contradict the soundtrack. For instance, in the DV of *ODE_35* Rachida confirms she is French

¹³¹ Appendix 7 includes a comprehensive list of the characters and their languages according to films together with the AVT method(s) used for every language in the OV and DV. This information was collected through the fields ‘AV method(s)’ and ‘AVT modalities’.

but asks the police officer in Spanish if she can speak her language, i.e. Spanish and not French.

Finally, it is worth mentioning an exceptional case where accents were exploited to differentiate between languages. Consequently, just as in OVAs, accents in DVs can be used as a case of ‘verbal transposition’ (section 1.2.2). In *IB*, Archie Hicox is dubbed into standard Spanish when speaking English but into accented Spanish when speaking a particular sort of German (*IB*_14). Though convenient, this strategy runs the risk of confusing viewers and dubbing directors tend to limit its use, which explains why it is not commonly found.

After the description of audiovisual methods according to languages and characters, some potential differences in film perception between original and target audiences can now be laid out in order to suggest some consequences of dubbing polyglot films.

5.3. Potential implications: original vertical dimension vs target vertical dimension

To briefly point out the possible effects of DVs on the target audience, this section investigates whether and how dubbing alters the story; whether audiences are provided with the same or different information¹³² and whether the target audience is able to differentiate between languages. Undoubtedly, reception studies should be conducted to validate the extent of any presuppositions.

While, arguably, the neutralisation of languages does not prevent the following and general comprehension of any film, it can be claimed that certain messages essential to the story line will remain hidden. Indeed, while exposure to untranslated phonic ‘others’ conveys miscommunication, fear and the feeling of being lost amid unknown cultures to original viewers, this perception is inevitably realised differently for target audiences. Faced with the contradiction between the myth of Babel and potentially any or all foreign languages, it could be argued that context, action and character performance are the key elements that dubbing audiences rely on to comprehend the general message of *BB*. Similarly, the flattening of languages in *TEH* conceals their role for immigrants together with the relevance of English in a globalised world. In a way, it could be claimed that generational differences can be

¹³² Other differences in information between audiences at a more micro-textual level are explained in chapter 6.

established due to characters' reactions and plot development in the DV, while in the original film, these can also be perceived through languages. In the same way, *IB* limits the relevance of languages in war to fewer scenes where the plot and on-screen action demanded they be maintained. As a result, target audiences are more likely to underestimate language difference in conflict scenarios.

While *BB*, *TEH* and *IB* provide the same quantity of information to original and target audiences through dubbing and subtitling (with the exception of some non-translated scenes which were dubbed), *ODE* presents the clearest case of difference in terms of viewers' perception in leaving certain passages untranslated in Russian (episode 1) and Turkish (episode 2). This places the target viewer in a disadvantageous position in relation to the original audience, which is provided with subtitles for these same scenes. As discussed in section 5.2.1, the Spanish target audience is more prone to identifying with the language and cultural gap that Kate (episode 1) and Rokko (episode 2) undergo. Not only are target viewers placed in an uncomfortable position, they are also required to engage with other cinematographic elements to try to compensate for this loss.

In relation to language differentiation, the issue clearly depends to a greater extent on each individual target viewer and his/her linguistic knowledge. However, considering the information in section 2.1.5.2, a few hypotheses can be suggested concerning the languages viewers are exposed to through the DVs of these films. Unfamiliar languages like Turkish or North African Arabic might not be *audibly* discernible to the majority of target viewers, but the setting and other visual elements, as well as metalinguistic references, can assist with language identification. The most difficult language to detect might be Hungarian, given its minimal use in two brief conversations in *ODE_24* and *ODE_33* that intersperse with Spanish, Galician and English constantly. The continuous reference to Gabor as 'Hungary' (instead of 'Hungarian') subtitled as '*húngaro*' (Hungarian) is the only hint provided to both original and target viewers regarding this language. The way the target audience engages with unfamiliar languages will inevitably depend on the provision or lack of subtitles and level of familiarity with these languages. As O'Sullivan posits, viewers might be alien to any information retrieval, might understand parts or just grasp only paralinguistic features (2011: 73).

Typologically close languages like French or Italian however, are likely to be identified through the soundtrack and information retrieval rates are likely to be higher even when no translation is provided. This is particularly revealing in relation to Galician, which is never dubbed and only minimally subtitled in *ODE*. Indeed, scenes like *ODE_11* and *ODE_28* clearly exemplify ‘semantic listening’ as “active listening” is “rewarded with productive retrieval of meaning” (*ibid.*). As a result, the translation of Galician in this film surpasses the traditional omission of subtitles for typologically close languages, i.e. from a limited number of understandable expressions to longer passages.

In short, both audiences are generally provided with the same information in relation to *content*, but the additional information provided by foreign languages is frequently lost in DVs. With the exception of two episodes in *ODE*, the only major difference relates to scenes left untranslated originally and dubbed in the DVs. Additionally, language recognition is mainly helped by visual elements and direct references to languages, while the degree of involvement in terms of listening depends on the presence or absence of subtitles as well as the linguistic proximity of the foreign language to the native language of the target audience.

Having discussed the potential implications of DVs, the next section addresses the promotion of polyglot films in relation to language (in)visibility.

5.4. Presentation of translated polyglot films

My aim here is to consider the exhibition of polyglot films through mainly paratextual material to then compare it to the OVAs and draw some conclusions regarding the distributors’ consideration of multilingualism in films in order to better understand their approach to it.

5.4.1. *Film title translation*

As Whitman-Linsen asserts, the significance of film title cannot be underestimated as it is “[t]he audience’s first contact with the film” (1992: 172). While commercial considerations generally dictate the translation of film titles, the intention here is to check whether the translated title affects the multilingual aspect of polyglot films and the expectations of the audience concerning languages. Following Chaume’s techniques for title translation (2012: 130-131), Table 27 provides an overview of titles and solutions:

Original title	Title in Spanish	Translation solution
<i>One Day in Europe</i>	<i>Galatasaray-Dépor</i>	Catchy new translation
<i>Babel</i>	<i>Babel</i>	Direct translation
<i>Auf der anderen Seite</i>	<i>Al otro lado</i>	Direct translation
<i>Inglourious Basterds</i>	<i>Malditos bastardos</i>	Partial translation

Table 27. Title translation and techniques

The original title of *ODE* is in English despite being a German film. Hannes Stöhr explains this according to his personal experience where Europeans use English to communicate¹³³. The new title instead is made up of the names of the two teams contesting the Champion's League final in the film. Although Stöhr maintains that football brings Europeans together (NoP), this new catchy title entails a conceptual shift whereby football, and not so much the idea of Europe, becomes the focus. In this way then, the entirely Spanish title with no direct reference to Europe arguably conceals any potential relation with multilingualism.

The titles of *BB* and *TEH* are translated directly into Spanish, permitting some interesting reflections. *BB* undoubtedly refers to the biblical explanation regarding multiple languages spoken across the globe. Consequently, although the title seemingly suggests a multiplicity of languages, Spanish filmgoers are confronted with a contradiction in the form of a predominantly monolingual soundtrack. In the case of *TEH*, the translation comes from the original German title (*Auf der anderen Seite*), not the English title, despite the fact that the translation of the film was conducted through master (sub)titles in English and French. When analysed together with the film plot, the direct translation from German into Spanish conveys more readily the idea of otherness than the official English title. Differences with 'the other side' in the DV however, are portrayed as generational and cultural but not linguistic, while realistically language and culture are closely interconnected.

The only original title which does not convey a subtle link to foreign languages is *IB/Malditos bastardos*. Arguably, the only aspect worth highlighting is the presence of a misspelling (*inglourious*) and a mispronunciation and misspelling (*basterds*), which Tarantino has constantly refused to provide an explanation for¹³⁴. These intralingual differences are not reproduced in the Spanish DV (*Malditos bastardos*) and as a result, the target audience is

¹³³ 'From the Atlantic to the Urals' (10th November 2005), *Cineuropa*; <http://cineuropa.org/it.aspx?t=interview&documentID=56733&rl=1> (last accessed 31st November 2014).

¹³⁴ 'Mission accomplished' (15th August 2009), *The Guardian*; <http://www.theguardian.com/film/2009/aug/15/inglourious-basterds-guide> (last accessed 31st November 2014).

most likely unaware of the role of foreign languages. In what follows, trailers and DVDs are examined to further examine the approach to multilingualism in terms of distribution.

5.4.2. Theatrical trailers and DVD (covers and menus)

The analysis of theatrical trailers to promote films in a different film market cannot be analysed in the same terms as trailers for the domestic market. The main reason lies in the fact that, while original trailers have the option of displaying multilingualism as much as distributors want (whether they wish to do so is a different matter), dubbed trailers are already limited by decisions made at the macrostructure level. As a result, they are more prone to displaying monolingual attitudes than original trailers¹³⁵.

Evidence of this last remark can be clearly seen in *BB*, *TEH* and *IB*. *BB*'s Spanish trailer is a translation of the original where the English narrator is dubbed into Spanish and other languages are reduced to indecipherable voices. While both trailers exhibit a mainly monolingual attitude, it could be claimed that the Spanish trailer falls into a bigger contradiction than the original as the target audience will only be confronted with a limited amount of multilingualism when watching the film as compared to the original audience. The Spanish trailer of *IB* is based on the 'international trailer' which mainly contains scenes in English and a short sequence in German with subtitles¹³⁶. As English is the only language fully dubbed into Spanish (section 5.2.1), the Spanish trailer is mainly monolingual, with only a brief case of 'selective reproduction' ('*nein, nein, nein*').

While the cases of *BB* and *IB* are hardly surprising, given that multilingualism was hidden from domestic audiences, the case of *TEH* can be regarded as the most drastic. As the film was mainly dubbed, alternation in the original trailer between English and German is erased. The only reference to foreign languages comes from the Turkish song *Seni Sevdugumi*. Furthermore, the Spanish trailer is more homogenising than the actual film. This is revealed through the dubbing of the Turkish character, Riza Bey, who speaks Turkish in the DV (*TEH_23*). This divergence might be linked to the fact that it is not unusual for trailers to

¹³⁵ See references to access the Spanish trailers.

¹³⁶ The main difference with the 'domestic trailer' lies in its promotion of the international casting of the film, which is hidden from the US audience.

be dubbed before or during the dubbing process of the film to promote it before its release. As a result, dialogues and voices can and do differ.

The only trailer with a less neutralising approach to language difference is *ODE*. While the other three Spanish trailers are translations of the originals, *ODE*'s is utterly different. This trailer focuses solely on scenes played by the two main Spanish actors (Luis Tosar and Miguel de Lira). Accordingly, a mixture of mainly Spanish and Galician (and briefly English) can be heard. This selection is not arbitrary, but it uncovers a careful determination of sequences in languages that does not seek to displace Spanish viewers from their comfortable positions. Consequently, it seems safe to conclude that foreign languages tend to be concealed in trailers, even when a recurrent mixing of AVT modalities is used in their DVs.

The Spanish DVDs of these four polyglot films also fail to acknowledge foreign languages in their dubbed counterparts through the inclusion of only '*castellano*' or '*español*' (Spanish) in their covers and menus. Arguably, in the case of *BB* and *TEH* this is in accordance with the predominant language heard in the DV. *IB* and *ODE* however, present a rather different situation, where Spanish is in many situations *read* but not necessarily *heard* (section 5.2.1). Consequently, the target viewer is not aware that the DV is subtitled and that these DVs will require more processing effort than general DVs¹³⁷. Only *ODE* introduces an innovative, and exceptional, solution by explaining to DV audiences why not all interventions were dubbed (Image 1). The introduction of information of this sort should be regarded as an approximation to target viewers to help them understand the reasons behind translation decisions.

¹³⁷ As an additional note, it is significant to point out that the Spanish DVDs provide the same information on OV as domestic DVDs (section 4.1.5). Thus, only the DVDs of *ODE* and *TEH* acknowledge the presence of several languages in their OVs [*V.O. Varios idiomas*' (BT: OV. Several languages) / *V.O. Turco, alemán e inglés*' (BT: OV. Turkish, German and English)], while '*inglés*' (English) is used for *BB* and *IB*. Consequently, target audiences wishing to see any of these films in their OV are not aware that more than 50% of these two films is in different languages.

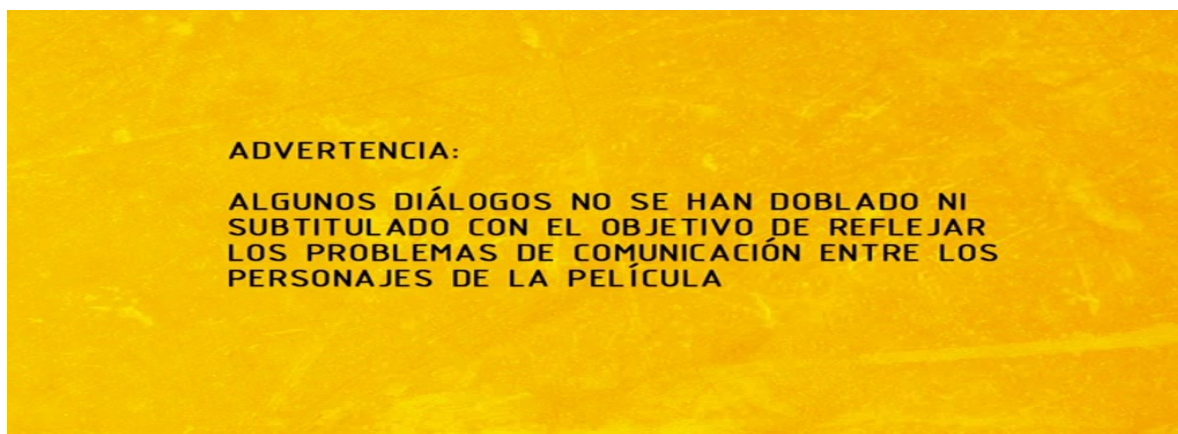


Image 1. *Language warning in the opening credits of ODE*¹³⁸

5.5. Conclusion

From the preceding discussion, it may be concluded that the choice of AVT method(s) is made in relation to a series of factors that include screening habits, financial considerations, filmmakers' instructions, and audiences' linguistic abilities. It also seems that distribution companies prioritise economic considerations over the artistic content of films, which explains their preference for the extensive use of dubbing. Concessions are only granted on limited occasions and are generally linked to the understanding of the film in denotative terms due to visual restrictions.

My analysis of audiovisual methods has produced interesting results. While some studies claim that foreign languages tend to disappear in DVs (Heiss 2004: 208, de Higes 2014: 113), my work suggests that it is not possible to be so conclusive when languages are recurrently present. Indeed, all four films maintain foreign languages to a greater or lesser extent. Similarly, it is not always possible to assign an AVT modality to each language/character as several intra- and extra-diegetic methods are used. Consequently, Cotta-Ramusino and Pellegatta's criteria for selecting languages for dubbing (section 1.4.2) might be regarded as too simplistic for films where several different languages are used throughout.

The extended use of dubbing is only compromised if languages are used to portray communication problems or are essential to the plot. It is in these situations that dubbing is intermingled with other audiovisual method(s). Conversely, if languages contribute merely to characterisation, then dubbing is easily implemented, although some other techniques might

¹³⁸ Warning: Some dialogues have not been dubbed nor subtitled with the aim of reflecting communication problems among the characters of the film. (*my translation*)

be added at other levels (section 6.3). Similarly, dubbing is facilitated if films are structured into individual non-linked episodes as decisions can be made separately.

The only language which is generally dubbed is English (with the exception of episode 2 in *ODE*, where German is the main language). Interestingly, the well-established status of English as representing language in cinematographic versions seems to condemn it to homogenisation. As a result, the target audience has more chance of being exposed to any language other than English. In a way then, DVs conceal the role of English as a *lingua franca*.

In terms of perception, DVs generally provide the same information in terms of content, but they do alter some meaning and characterisation through loss of thematic construction. As a result, the target audience is not only confronted with a linguistic contradiction, but is also compelled to rely on other cinematographic elements to obtain part of the meaning conveyed through language(s) to original audiences. In a way, the attitude of DVs towards languages can be compared to the traditional approach of Hollywood films to languages.

Finally, paratextual information reveals that distributors in Spain display similar concerns to that of distributors of OVs, by concealing foreign languages in trailers and DVDs – although this is hardly surprising if examined in relation to the prolonged use of dubbing in *BB* and *TEH*. However, the fact that viewers are not informed of *ODE*'s and *IB*'s extended passages in foreign languages attests to these concerns. Similarly, with the exception of *BB*, translated titles do not provide any hint as to the relevance of language within the film plot.

The next chapter provides a thorough analysis of micro-textual issues introduced by languages after one or several AVT method(s) have been selected at the macro-textual level (Q4) while examining the level of linguistic standardisation in DVs.

6. DUBBING POLYGLOT FILMS: MICROSTRUCTURE ANALYSIS

This chapter analyses issues and connotations arising at the textual level once an AVT modality or a combination of them is selected. It is believed that decisions made at the macrostructure level influence – and to a certain degree, determine – solutions to micro-textual problems. Following the criteria established in section 3.3.2.2, a total of 115 scenes were analysed with 241 problematic points detected (Table 28).

Film	Scenes	Micro-textual problems identified
<i>ODE</i>	37	110
<i>BB</i>	27	37
<i>TEH</i>	27	45
<i>IB</i>	24	49
TOTAL	115	241

Table 28. *Total scenes and problems detected in the corpus*

This chapter is divided into three main sections. The first section provides a comprehensive taxonomy of translation techniques for polyglot films after an empirical observation of the interplay of languages and cinematographic elements in this corpus. The second section analyses translation issues related to multilingual sequences in quantitative and qualitative terms. Finally, the last section focuses on ways of portraying the origin of characters at different linguistic levels.

6.1. Taxonomy of translation techniques in polyglot films: definitions

The main difference between this thesis and the aforementioned studies on translation techniques for multilingual sequences (section 2.1.6.2) lies in the introduction of AVT modalities as translation techniques. My work claims that a combination of audiovisual methods can be regarded as the only (or sometimes, most convenient) solution to surmount certain problems at the micro-textual level. Hence, even when dubbing is enforced for all languages by distribution companies, the presence of certain translation problems might render ineffective some of the techniques already defined. As a result, the concept of translation technique is understood here in a broader sense. In what follows, the techniques identified within this corpus are defined with the intention of providing a comprehensive taxonomy.

6.1.1. Translation techniques for dubbed/subtitled dialogues

The translation techniques discussed here do *not* involve a combination of audiovisual methods but are found in dubbed or subtitled dialogues. A definition and example is provided in all cases, with underlined elements indicating the technique in question.

Lexical equivalent: using a TL item that represents the closest correspondence of a SL word or phrase. It can be regarded as a type of literal translation. It corresponds to ‘lack of technique’ (López Delgado 2007: 41).

	OV	DV
ODE_6 Dubbing (metalinguistic reference)	KATE: Sorry, but I’ve told you five times already I don’t speak <u>Russian</u> .	KATE: Lo siento, pero me parece haberle dicho cinco veces que no hablo <u>ruso</u> . (BT: Sorry, but I think (I) have told you five times that (I) do not speak <u>Russian</u> .)

Example 8

Discursive adaptation: modifying only the elements necessary to maintain the original context and argument, as defined by López Delgado (2007: 40).

	OV	DV
ODE_6 Dubbing (metalinguistic reference)	KATE: Can I just talk to someone who speaks <u>English</u> ?	KATE: ¿No hay nadie aquí que hable <u>mi idioma</u> ? (BT: Is there nobody here who speaks <u>my language</u> ?)

Example 9

Discursive creation¹³⁹: creating a correspondence unrelated to the content of the dialogue. Although Molina and Hurtado (2002: 510) and López Delgado (2007: 40) regard such correspondence as unpredictable and out of context, I claim that numerous signifying codes are essential in designing dialogues that maintain content synchrony (see section 6.2).

¹³⁹ It is also referred to as ‘creative writing’ (González Ruiz 2011).

	OV	DV
TEH_2 Dubbing (metalinguistic reference)	CELAL: Türkçe <u>konusuyor</u> . (BT: She's <u>speaking</u> in Turkish.) [Sie hat türkisch <u>gesprochen</u> !] (BT: She has Turkish <u>spoken</u> !)	CELAL: Ése <u>parece turco</u> . (BT: That (one) <u>looks</u> Turkish.)

Example 10

Modulation: modifying the point of view, focus or cognitive category in relation to the ST. In this example, German has been replaced for English.

	OV	DV
ODE_14 Dubbing (metalinguistic reference)	CELAL: Ja, dann <u>könnma auch Deutsch schwätze</u> . (BT: Yes, so <u>I can too German speak</u> .)	CELAL: Pues <u>no hablemos en inglés</u> . (BT: Then, <u>let's not talk in English</u> .)

Example 11

Amplification: introducing information not formulated in the ST in the form of additional explanations, explicative paraphrases, etc. This equates to Sapino's 'addition' (2000 in Diadori 2003) and Minutella's 'explicitation' (2012)¹⁴⁰.

	OV	DV
TEH_1 Dubbing (metalinguistic reference)	YETER: Yeter yahu benim adım! (BT: I mean that's my name... Yeter!) [“Yeter” heisst doch “Es reicht”.] (BT: <u>Yeter means “enough”</u>)	YETER: “Basta” en turco se dice Yeter, ¿no? (BT: “Enough” <u>in Turkish is said</u> “Yeter”, no?)

Example 12

Description: replacing a term or expression in the ST with a description of its form or/and function in the TT.

	OV	DV
TEH_21 Dubbing (CM + metalinguistic reference)	AYTEN: Backing bread? [Brot backen?] (BT: Bread bake?) LOTTE: No, no, <u>that's ‘backen’</u> . I show you. [Nein, nicht <u>backen</u> . Warte, ich zeig's dir.] (BT: No, not <u>bake</u> . Wait, I'll show you.)	AYTEN: ¿Pan tostado? (BT: Toasted bread?) LOTTE: No, no, <u>pan en el horno</u> . Vas a ver. (BT: No, no, <u>bread in the oven</u> . (You) will see.)

Example 13

¹⁴⁰ Note how in this example the dubbed dialogue is closer to the original subtitles than the actual soundtrack, which is linked directly to the use of intermediary subtitles as starting material (section 4.2.3).

Literal translation: translating an original word or an expression word for word into the TL even in cases where a generally accepted translation exists (in the example below, “*el que se pica, ajos come*” would have been the generally accepted translation). Such cases are due to visual restrictions (section 6.2).

	OV	DV
IB_22 Dubbing (metalinguistic reference)	COL. HANS LANDA: Voilà, what’s that American expression? “ <u>If the shoe fits, you must wear it.</u> ”	COL. HANS LANDA: [<i>French</i> : Voilà], ¿cómo es esa expresión? “ <u>Si el zapato encaja, hay que llevarlo.</u> ” (BT: how is that expression? “ <u>If the shoe fits, (people) have to wear it.</u> ”)

Example 14

Reiteration: restating or repeating information originally provided in two different languages. This is only used for utterances that have been subtitled and that include the language of the target audience (Spanish in this corpus) as one of the languages. As a result, the audience understands one intervention through the soundtrack and its repetition through subtitles.

	OV	DV
TEH_24 Subtitling (self- translation)	BARREIRA: ¿Dónde se la robaron? <u>Where?</u> (BT: Where did (they) steal it?) [Okay. Wo wurde sie gestohlen? Wo?] (BT: OK. Where were you robbed? Where?)	BARREIRA: [<i>Spanish</i>] [<i>English</i>] [<u>¿Dónde?</u>] (BT: Where?)

Example 15

Variation: maintaining, changing or adding linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation. This can be applied to dubbing, redubbing and subtitling. Subtitling can also include orthotypographic devices. In the example below, the incorrect ‘Milky street’ is maintained and highlighted in italics.

	OV	DV
ODE_30 Subtitling (self- translation)	BARREIRA: Thinking <u>Vía Láctea</u> , <u>Milky street</u> ...	BARREIRA: [<i>English</i>] [<i>Spanish</i>] [<i>English</i>] [Los celtas pensaban que la <u>Vía Láctea</u> , [<i>English</i> : <u>milky street</u>].] (BT: The Celts thought that the Vía Láctea, Milky street.)

Example 16

Reduction: reducing or suppressing part of the information of the ST in the TT. In the example below, the self-translation is not conveyed to the Spanish target audience, but is to the German domestic audience.

	OV	DV
ODE_9 Subtitling (self-translation)	FEMALE OFFICER: <u>Украденные товары. Gestohlene Gegenstände.</u> (BT: Stolen goods. Stolen goods.) [Gestohlene Gegenstände?] (BT: Stolen goods.)	FEMALE OFFICER: [<i>Russian</i>] [<i>German</i>] [“ <u>Objetos robados</u> ”.] (BT: Stolen objects.)

Example 17

Enlargement: retaining additional elements that do not provide any extra information to the TT. Although they might be considered unnecessary to understand the action on screen, their incorporation might be enforced by other signifying codes. This technique can adopt the form of reiteration through words that are semantically related such as synonyms (lexical cohesion). This is used in scenes where languages are **not** maintained.

	OV	DV
ODE_4 Dubbing (self-translation)	KATE: <u>Gendarme? Police?</u> (BT: Police officer?) [<u>Gendarm? Polizei.</u>] (BT: <u>Police officer. Police.</u>)	KATE: <u>Gendarmes. Policía.</u> (BT: <u>Police officer. Police.</u>)

Example 18

Cancellation: suppressing, nullifying or voiding any linguistic/paralinguistic element from the ST in the TT. This equates to López Delgado’s ‘elision’ (2007: 39). In the example below, Kate’s fragmented language is deleted in the DV.

	OV	DV
ODE_8 Dubbing (CS + fragmented language)	KATE: <u>Bisschen school Deutsch.</u> (BT: A bit school German.)	KATE: Un poco... de la escuela. (BT: A bit... from school.)

Example 19

The next section incorporates another type of audiovisual techniques.

6.1.2. Translation techniques involving AVT method(s)

This section broadens the concept of translation technique by incorporating audiovisual modalities. L1 and L2 refer to the number of languages involved in original scenes, i.e. they are used here to simply distinguish between multiple languages, i.e. “Language number 1” and “Language number 2”. They do not refer to the actual language(s) of the ST or TT as defined by Corrius and Zabalbeascoa (2011: 114).

No translation (L1): providing no rendering in the TL. In relation to micro-textual problems, this technique might be enforced by the action on screen such as the presence of communication problems.

Dubbing (L1) + sign language (L2): providing a rendering of two languages through one language in cases of self-translation. Sign language is imposed visually.

	OV	DV
BB_ Dubbing + sign language	YASUJIRO: 3 時の歯医者の予約、忘れるな。((and in JSL visually)) (BT: Don't forget the dental appointment at 3 o'clock.) [Don't forget the dentist at three.]	YASUJIRO: No te olvides. Tienes dentista a las tres. ((and in JSL)) (BT: Do not forget. You have dentist at three.)

Example 20

Dubbing (L1) + subtitling (L2): dubbing one language and subtitling the other.

Dubbing (L1) + no translation (L2): dubbing one language while leaving the other untranslated.

Dubbing (L1) + subtitling/no translation (L2): dubbing one language while combining with subtitles or no translation for the other.

Subtitling (L1) + no translation (L2): subtitling one language while leaving the other untranslated.

Dubbing (L1) + dubbing (L2): dubbing all languages in a scene. As a result, multilingualism is homogenised.

Subtitling (L1): subtitling the only language involved in the scene.

TL (L1) + no translation (L2): maintaining the language of the target audience, while leaving the other language untranslated.

TL (L1) + subtitling (L2): maintaining the language of the target audience, while subtitling the other language.

Redubbing + subtitling (L1): maintaining the original language through a combination of redubbing and subtitling.

6.2. Microstructural translation issues: quantitative and qualitative analysis

The taxonomy described above is now further illustrated through the analysis of situational problems and their solutions. In doing so, the relevance of cinematographic language in designing and applying these techniques becomes clear¹⁴¹. Throughout this analysis, it is important to constantly bear in mind that subtitling here does not refer to a SV, but to an AVT method used in combination with dubbing. Conclusions regarding microtextual issues are drawn once all issues have been covered. All the scenes analysed are available in the DVD attached under ‘Multimodal data sheets’.

6.2.1. Metalinguistic references

In films where languages are a major theme and constantly in contact, allusions to language itself pervade the film dialogues in the form of wordplays, sayings, idiomatic expressions and direct citation of languages. For the films under discussion, a total of 52 metalinguistic references (Table 29) and 8 different translation techniques (Table 30) have been detected.

Film	Metalinguistic references
<i>ODE</i>	17
<i>BB</i>	0
<i>TEH</i>	9
<i>IB</i>	26
TOTAL	52

Table 29. *Metalinguistic references in corpus*

¹⁴¹ Information collected through the fields ‘Problem/Restriction’, ‘Translation techniques’ and ‘Signifying code(s)’.

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Dubbing					
Discursive adaptation	2	0	3	8	13
Modulation	1	0	1	2	4
Amplification	0	0	1	0	1
Discursive creation	0	0	3	4	7
Description	0	0	1	0	1
Literal translation	0	0	0	1	1
Subtitling					
No translation	1	0	0	0	1
Dubbing/subtitling					
Lexical equivalent	13	0	0	11	24
Number of techniques	4	0	5	5	8

Table 30. *Translation techniques for metalinguistic references*¹⁴²

The three most common techniques (lexical equivalent, discursive adaptation and discursive creation) are in accordance with the predominant AVT modalities in these films. Thus, lexical equivalent is prevalent in *ODE* and *IB* as foreign languages are often maintained and, as a result, references to them can likewise be maintained either through dubbing or subtitling. Conversely, discursive adaptation and creation are more frequent in films where dubbing is used more extensively to avoid direct reference to languages.


While lexical equivalent is the most recurrent technique in *ODE* given its general maintenance of language combination, *TEH* and *IB* make use of different cinematographic elements to bypass metalinguistic references in a creative way. Thus, for example, in *IB*_15 (Example 21) Sgt. Wilhelm is the only survivor of the shooting in the tavern. When Lt. Aldo Raine (off-screen) finds out that Sgt. Wilhelm is German, he acknowledges his good command of English. However, in the DV, Sgt. Wilhelm is dubbed with a German accent, so this reference had to be omitted. As the shooting happened immediately before this scene, the reference to English was changed to refer to the way the German soldier shoots, i.e. the translator relied on the association between scenes and the off-screen voice to provide a credible solution. As Sgt. Wilhelm is the only survivor, Lt. Aldo Raine is thus able to praise him for his sharpshooting:

¹⁴² Although not detected in this corpus, some techniques used in dubbing can equally be used for these problems in subtitling.

Scene	OV	DV
IB_15	LT. ALDO RAINE: <u>You speak English pretty good for a German.</u> ((off-screen voice))	LT. ALDO RAINE: <u>Disparas bastante bien para ser alemán.</u> (BT: <u>You shoot quite well to be German.</u>)
Translation technique: discursive creation		
Signifying code(s): syntactic code (editing) + sound arrangement code		

Example 21

Similarly, in *TEH_2* (Example 22), Turkish characters Ali and Yeter are dubbed throughout with an *othering* accent¹⁴³. Thus, a reference to Yeter having spoken Turkish to Ali, made by two passing Turkish men (Celal and Şentürk), cannot be maintained. To circumvent the metalinguistic reference, two techniques were applied simultaneously. The point of view was modified by focusing on Ali instead of Yeter (modulation). Similarly, modulation was possible due to Ali's physicality, together with Celal's and Şentürk's performance, who turn around to look at Ali once he has left. As a result, modulation enforced the application of discursive creation. Discursive creation is then not necessarily out of context, as claimed by Molina and Hurtado (2002: 510) and López Delgado (2007: 40), as other visual elements help to create a coherent solution in relation to what appears on screen.

Scene	OV	DV
TEH_2		
	YETER: <u>Kendine iyi bak, Ali ağabey!</u> (BT: Take care, Ali brother.) [Pass auf dich auf, Bruder Ali.] (Take care, brother Ali.) CELAL: <u>Türkçe konuşuyor.</u> (BT: <u>She's speaking in Turkish.</u>) [Sie hat türkisch gesprochen!] (BT: She has spoken in Turkish.)	YETER: <u>Cuidate, hermano Ali.</u> (BT: Take care, brother Ali.) CELAL: <u>Ése parece turco.</u> (BT: That looks Turkish.)
Translation technique: discursive creation + modulation		
Signifying code(s): mise-en-scène (costume, hair, make-up, and figure behaviour)		


Example 22

Less common techniques include 'amplification' in *TEH_1*, where Yeter's explanation as to the meaning of her name was facilitated by Yeter speaking with her back to the

¹⁴³ The notion of '*othering* accent' is explained in section 6.3.1.3.1.

camera (sound arrangement code); ‘modulation’ where a reference to one language has been swapped for a reference to another (*ODE_14*); or ‘description’ (*TEH_21*) where a long shot allows for a description of the meaning of the German verb ‘backen’ to avoid providing a translation into English.

While cinematographic elements have helped thus far to find translational solutions, in other situations, certain signifying codes have restricted the number of solutions. Hence, in *IB_22* (Example 23), the actual presence of a shoe (iconographic code) limits the possibilities of selecting the closest equivalent possible to the expression “if the shoe fits, you must wear it”, which would be “*el que se pica, ajos come*”¹⁴⁴.

Scene	OV	DV
<i>IB_22</i>		
	COL. HANS LANDA: Voilà, what's that American expression? “If the shoe fits, you must wear it.”	COL. HANS LANDA: [<i>French</i> : Voilà], ¿cómo es esa expresión? “Si el zapato encaja, hay que llevarlo.”
Translation technique: literal translation		
Signifying code(s): iconographic code (symbol)		

Example 23

All in all, with the exception of ‘discursive creation’, which completely conceals allusion to language(s), DVs employ the same techniques that maintain explicit attribution (Sternberg 1981: 231) as original films. Therefore, most techniques do not turn metalinguistic references into irrelevant or redundant elements, as tends to happen in cases of linguistic homogenisation (Delabastita 2002: 329). Some do, however, offer the possibility of hiding metalinguistic references if necessary, e.g. amplification or description.

Although metalinguistic references are generally kept, maintenance through lexical equivalent can lead to contradictions, such as in *IB_12* (Example 24) where Mathilda claims she cannot play with the German soldiers because she does not understand German even though all of them have been dubbed into Spanish. As Mathilda’s turn was subtitled in the DV, the

¹⁴⁴ Note that the discursive adaptation technique in *IB_22* for the first metalinguistic reference (“American expression”) has been conducted through a case of omission by eluding the reference to ‘American’.

audience can contrast soundtrack and subtitle (the ‘gossiping’ effect discussed in section 2.1.3.1), which explains why the reference to German was maintained despite creating an incongruent scenario as the soldiers are speaking Spanish.

Scene	OV	DV
<i>IB_12</i>	<p>GERMAN SOLDIER: Mathilda! Komm, spiel mit uns. Nimm Frau von Hammersmarks Platz. (BT: Mathilda! Come, play with us. Take Miss Hammersmark’s place.) [Mathilda... come join us in the game. Take Fräü Hammersmark’s place.] MATHILDA: Non, je ne peux pas. Je ne parle pas l’allemand. (BT: No, I can’t. I don’t speak German.)</p>	<p>GERMAN SOLDIER: Matilda, juega con nosotros. Ocupa el lugar de von Hammersmark. (BT: Mathilda, play with us. Take the place of von Hammersmark.) MATHILDA: [<i>French</i>] [No, no puedo. No hablo bien el alemán.] (BT: No, I can’t. I don’t speak well German.)</p>

Example 24

Herein lays one of the main differences between the subtitles of a SV and the incorporation of subtitles into a DV. While this metalinguistic reference does not necessarily pose problems in an SV, the DV can complicate matters when a combination of AVT methods is selected.

6.2.2. Diegetic interpreting

As noted in section 4.1.4, the films selected in my corpus include fictional interpreters for reasons essential to the plot. Irrespective of their function within the diegesis, the issue is that fictional interpreters pose a linguistic and visual restriction that needs to be sorted after an AVT method is selected. These films present a total of 18 diegetic interpreting situations (Table 31)¹⁴⁵.

Film	Diegetic interpreting
<i>ODE</i>	4
<i>BB</i>	5
<i>TEH</i>	3
<i>IB</i>	6
TOTAL	18

Table 31. *Diegetic interpreting in corpus*

To analyse the translation techniques used to deal with interpreting scenes, a distinction was made between ‘unidirectional’ and ‘bidirectional’ interpreting, given that ‘unidirectional’

¹⁴⁵ Some interpreting situations have been analysed in different data sheets given that different techniques have been applied at different stages.

scenes pose fewer problems as they involve only one language. In line with the predominant AVT modality selected for every film/episode, dubbing is adopted for one language while a different method is adopted for the other language. Consequently, the possibilities are manifold:

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Bidirectional					
Dubbing (L1) + subtitling (L2)	2	2	0	4	8
Dubbing (L1) + no translation (L2)	0	1	2	1	4
Dubbing (L1) + subtitling/no translation (L2)	0	0	0	1	1
Subtitling (L1) + no translation (L2)	2	0	0	0	2
Dubbing (L1) + dubbing (L2)	0	1	1	0	2
Unidirectional					
Subtitling (L1)	0	1	0	0	1
Number of techniques	2	4	2	3	6

Table 32. *Translation techniques for diegetic interpreting*

From Table 32, it can be gathered that all techniques maintain the interpreting situation with the exception of ‘dubbing (L1) + dubbing (L2)’, which results in homogenisation. The role of fictional interpreters is only hidden in 2 scenes in *BB* and *TEH*, where dubbing predominates. However, despite the prevalence of dubbing in these two films, it is interesting to point out that the remaining 6 scenes involving interpreting situations maintain the multilingual aspect, even if only briefly.

When comparing the translation methods used in both versions, *TEH* and *IB* follow the same method as their original counterparts. As a result, the target audience is sometimes exposed to redundant information through cases of ‘double translation’ (section 1.4.1), such as in *IB_7* (Example 25). In this scene, Francesca Mondino’s rendering was dubbed in accordance with the general audiovisual method applied to French in this film. By keeping subtitles for Goebbels’ turn too, greater cognitive effort is required of the target audience to obtain the same information. Consequently, if dubbing is combined with any other audiovisual method, information is more likely to be reiterated. In a way then, the use of dubbing and subtitling here can be regarded as a ‘reiteration’ technique.

Scene	OV	DV
<i>IB_7</i>	<p>GOEBBELS: Aber eigentlich müsste ich böse mit Ihnen sein, Fräulein. (BT: But actually I should be annoyed with you, Miss.) [I must say, Fräulein, I should be rather annoyed with you.]</p> <p>FRANCESCA MONDINO: Je dois vous dire, mademoiselle, je devrais vous en vouloir. (BT: I should tell you, miss, I should blame you.)</p>	<p>GOEBBELS: [<i>German</i>] [<u>Debería estar enfadado con usted.</u>] (BT: (I) should be annoyed with you.)</p> <p>FRANCESCA MONDINO: La verdad, [<i>French: mademoiselle</i>], es que <u>debería estar enfadado.</u> (BT: The truth, mademoiselle, is that (I) should be annoyed.)</p>

Example 25

Conversely, the DV of *ODE* (particularly episode 2) differs from its OV in that subtitles for Turkish are omitted, thus respecting the interpreting role of the female officer by reducing the number of subtitles (*ODE_18*, Example 26). Consequently, the target audience is spared the redundant information the original spectator was confronted with. It could be claimed that ‘dubbing (L1) + no translation (L2)’ and ‘subtitling (L1) + no translation (L2)’ fully respect the role of interpreters by contributing to their visibility while avoiding repetition.

Scene	OV	DV
<i>ODE_18</i>	<p>ROKKO: I was looking for a hotel and I was lost with my bag pack on my shoulders. [Ich hab ein Hotel gesucht und mich mit meinem Rucksack verlaufen.] (BT: I looked for a hotel and (I) got lost with my rucksack.)</p> <p>ROKKO: And they were coming two guys, with knives. [Und dann kamen 2 Typen mit Messern.] (BT: And then came 2 blokes with knives.)</p> <p>FEMALE OFFICER: Komiserim diyor ki, sırt çantasıyla otel ararken bıçaklı iki kişi tarafından soyulmuş. [Herr Kommissar, als er mit seinem Rucksack ein Hotel suchte, überfielen ihn 2 Leute mit Messern.]</p>	<p>ROKKO: [<i>English</i>] [Buscaba un hotel. Me he perdido con la mochila auestas.] (BT: (I) was looking for a hotel. I got lost with a rucksack on my back.)</p> <p>ROKKO: [<i>English</i>] [Y me han asaltado dos tipos con navajas.] (BT: And (to me) they assaulted two blokes with knives.)</p> <p>FEMALE OFFICER: [<i>Turkish</i>]</p>

Example 26

While differences between original and target audience relate generally to the presence of repeated information, *BB* presents the only case where the information for both audiences differs. In *BB_13* (Example 27), the vet has come to see Susan after she has been shot. Upon examination, the vet says:

Scene	OV	DV
BB_13	<p>VET: ولكن إذا تبقى هكذا راهي تخسر الدم حتى تموت... (BT: If she stays like this, she will lose blood until she dies.) <u>[The bullet didn't touch her spine.</u> <u>If she stays like this,</u> <u>she will bleed to death.]</u> RICHARD: What did he say? ANWAR: He said... ANWAR: ...she will be fine.</p>	<p>VET: [North African Arabic] RICHARD: ¿Qué ha dicho? (BT: What did he say?) ANWAR: Dice que... (BT: (He) says that...) ANWAR: ...se pondrá bien. (BT: (She) will recover.)</p>

Example 27

By not subtitling the vet's turn, the target audience is placed in the same position as Richard (Susan's husband), who is not in full possession of the facts of his wife's perilous situation. However, through subtitles the original audience is placed with Anwar, the interpreter, as both know what may happen to Susan. As a result, the position of both audiences differs and they find themselves allied with different characters.

Both the maintenance and homogenisation of interpreting situations have been 'enforced' and/or facilitated by numerous cinematographic elements. One method of preserving diegetic interpreting is the movement of the camera in relation to what is shot (mobility code). This is realised through a quick alternation of shots between the characters involved in interpreting scenes in the form of shot-reverse-shots (and even panning and tilting shots), e.g. *IB_3* and *TEH_23*. Similarly, the need to maintain interpreting situations can be linked to actors' kinesic signs, particularly as they look to the interpreter in search of information. Likewise, several signifying codes aided in suppressing interpreting scenes while still creating a coherent solution in relation to image and content. Thus, in *BB_11* (Example 28), Anwar's grandmother appears for the first time and receives Richard's instructions to help Sarah through Anwar as the interpreter. However, as Anwar's grandmother is dubbed throughout the film, her lines in Berber in this scene had to be deleted. The final solution was facilitated by the simultaneous presence of three elements, which helped to discount other options: quick movement of the camera (syntactic code), Anwar's off-screen voice (sound arrangement code) and Susan's constant groans of pain. Consequently, in the DV, Richard addresses Anwar's grandmother directly with Anwar providing only additional information by uttering '*pero no lo hagas muy fuerte*' (do not do it too strongly), in what is a case of 'amplification'.

Scene	OV	DV
BB_11	RICHARD: <u>Tell her she has to keep pressure right here.</u>	RICHARD: <u>Señora, ¿podría mantener la presión aquí?</u> (BT: <u>Madam, could you maintain the pressure here?</u>)
	RICHARD: She cannot let go. Did she understand? ((Susan groans because of the pain))	RICHARD: No deje de presionar, por favor. (BT: Do not stop from pressing, please.)
	ANWAR: <u>اورك فلاس زيرت شوية</u> (BT: Keep pressuring.) ((off-screen voice)) ((Susan keeps groaning))	ANWAR: <u>Aprieta en su hombro... pero no lo hagas muy fuerte.</u> (BT: <u>Put pressure on her shoulder, but don't do it too strongly.</u>)
Translation technique: dubbing (L1) + dubbing (L2)		
Signifying code(s): mobility code + sound arrangement code + syntactic code		

Example 28

As most scenes maintain a duality of languages, the issue of voice matching in interpreting scenes is of paramount importance in terms of character synchrony. To avoid voice mismatch, either the L2 is redubbed in its original language or the voice for L1 is matched to the voice of L2. This is more rigidly enforced for longer scenes than for brief interpreting situations where a slight mismatch might pass unnoticed.

In brief, and despite the visual and linguistic restrictions imposed by interpreting situations for DVs, all films maintain fictional interpreters even in scenes where multilingualism was predominantly deleted. Some films follow the audiovisual method used in the OV, while others do not. As a result, and depending on the translation technique used, the target audience is either exposed to or spared repeated information, while visibility of fictional interpreters is either increased or diminished.

6.2.3. Self-translation

Although self-translation can be used as an intra-diegetic method for original audiences (section 1.4.1), section 4.1.4 revealed that self-translation in these films is generally accompanied by an extra-diegetic translation method in the form of subtitles, to render meaning. Undoubtedly then, self-translation tends to become a textual problem after a decision is reached at the macrostructure level. The focus here is to determine whether self-translations are maintained and/or can be noticed by the target audience. Tables 33 and 34 display the number of self-translation cases and the techniques identified to deal with them.

Film	Self-translation
<i>ODE</i>	15
<i>BB</i>	4
<i>TEH</i>	3
<i>IB</i>	0
TOTAL	22

Table 33. *Self-translation in corpus*

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Subtitling					
Reiteration	9	0	0	0	9
Reduction	3	0	0	0	3
Reiteration (+ variation)	1	0	0	0	1
Dubbing					
Enlargement	2	0	2	0	4
Dubbing + sign language	0	2	0	0	2
No translation	0	1	0	0	1
Amplification	0	1	0	0	1
Discursive creation	0	0	1	0	1
Number of techniques	4	3	2	0	8

Table 34. *Translation techniques for self-translation*

ODE has the most cases of self-translation as characters attempt to overcome communication problems by translating themselves into another language, generally English. The most common technique is ‘reiteration’, which is only used in subtitling and always involves Spanish as one of the original languages. As a result, the target viewer is aware of this CS through soundtrack and subtitles (Example 29):

Scene	OV	DV
<i>ODE_27</i>	BARREIRA: Escucha música, listen music. [Hör Musik.]	BARREIRA: [<i>Spanish</i>] [<i>English</i>] [Escucha música.] (BT: Listen to music.)

Example 29

If Spanish had not been involved, the target audience would have had to rely on the soundtrack to identify this instance of self-translation¹⁴⁶. This is indeed what might happen in cases of ‘reduction’, where only one intervention is subtitled to avoid the repetition of

¹⁴⁶ I assume that not all target viewers are able to discern between languages if Spanish is not one of them.

information¹⁴⁷. In Example 30, the target audience will arguably only be able to discern the different languages if they know German and/or English. Otherwise, self-translation may pass unnoticed:

Scene	OV	DV
ODE_10	FEMALE OFFICER: Bitte, warten Sie. Please, waiting. [- Bitte warten Sie.] (BT: Please, wait.)	FEMALE OFFICER: [German] [English] [Por favor, esperen.] (BT: Please, wait.)

Example 30

An interesting example is the combination of ‘reiteration (+ variation)’, where both languages are reproduced through subtitles, but English is further highlighted through the use of italics (Image 2):



Image 2. ODE_30: reiteration (+ variation)

When dubbing is used, techniques are more strictly determined by visual elements. Thus, isochrony limits greatly the application of reduction in dubbing, where solutions need to comply with the meaning of the kinesic signs which tend to accompany these turns (kinetic synchrony). In such situations, ‘enlargement’ is applied, generally in the form of synonyms. In TEH_19 (Example 31), as Ayten’s pronunciation of ‘sociology’ is correctly articulated in the DV, the metalinguistic reference was modified according to Ayten’s performance, as she struggles to find the right word (kinesic sign). Consequently, Lotte’s self-translation makes sense in terms of content synchrony, even if information is redundant to the target audience.

¹⁴⁷ The fact that only one exchange is subtitled can also be linked to the request to minimise the use of subtitles, as noted in section 4.2.2.

Scene	OV	DV
TEH_19	AYTEN: Sosyoloji. (BT: Sociology.) [Sosyoloji...] (BT: Sociology.) AYTEN: <u>Uhhh, ne diyorsunuz??</u> ((snapping her fingers as if trying to remember how to say it in English.)) (BT: <u>Uhhh, how do you say it?</u>) [Wie sagt man auf Deutsch?] (BT: How do you say in German?) LOTTE: <u>Soziologie. Social Science.</u> (BT: Sociology.)	AYTEN: Sociología. (BT: Sociology.) AYTEN: ¿Cómo la llamáis aquí? (BT: How do (you) it call here?) LOTTE: <u>¿A la sociología? Ciencias Sociales.</u> (To Sociology? Social Science.)
Translation technique: enlargement		
Signifying code(s): mobility code (kinesic sign + mouth articulation)		

Example 31

Other techniques include ‘amplification’, where an instance of self-translation becomes a succinct explanation due to mouth articulation and the fact that the self-translation follows another character’s utterance, e.g. *BB_22*, and ‘discursive creation’, e.g. *TEH_4*, where an unrelated sentence replaces the translation into Turkish. While all these techniques through dubbing conceal cases of self-translation from the target audience, one exception was through the visual restrictions imposed by sign language by the non-deaf mute character in *BB*, Yasujiro, who combines Japanese and JSL (sections 5.2.1 and 6.1.2).

In conclusion, subtitling reproduces self-translation through soundtrack and/or subtitles and full appreciation thereof depends on whether the language of the target audience is used and on individual linguistic ability. Conversely, deletion of self-translation through dubbing enforces solutions that adhere mainly to mouth articulation/isochrony and kinesic signs to circumvent this additional information.

6.2.4. Indecipherable voices: wallas and call outs

The presence of indecipherable voices in an audiovisual text entails a series of difficulties for both translators and dubbing directors. These voices are commonly referred to as ‘wallas’ (*‘ambientes’* in Spanish) and defined as “gestures, murmuring, exclamations, coughs, laughs, tears, as well as any specific short exclamation uttered by characters in a group that do not stand out nor require synchrony” (Ávila 1997: 107, *my translation*). Wright and Lallo further complement this definition by stating that in wallas “we hear the voice but never see

the face of the speaker” (2009: 212), which reduces the importance of synchronisation. Within this thesis a further distinction is called for, as some unintelligible utterances are not accurately encompassed by this definition, e.g. some interventions are not used in a group situation but separately, and might require synchrony, such as in *BB_16*, where a single indecipherable intervention by Anwar’s grandmother had to be dubbed. As a result, the term ‘call out’ has been adapted here to refer to indecipherable voices that are not part of a walla and can be regarded as “short improvised single lines” (*ibid.*) that need to be dubbed to comply with the AVT modality adopted for the film/episode.

As indecipherable voices do not always appear in scripts, it is the translator’s task to extract any unintelligible utterances - the rule of thumb being that “if it can be understood, it has to be translated” (Castro Roig 2001: 275, *my translation*). In the case of polyglot films, two problems complicate this task further. First, this information is likely to be missed if the material provided to translators consists mainly of part-subtitles or subtitles in a pivot language (section 4.2.3). Second, translators face the challenge of extracting unintelligible utterances in languages they have not necessarily mastered, thus necessitating consideration of different strategies. When asked how to deal with wallas, translators mention different possibilities. If some sentences can be understood, they are extracted and, time allowing, the translator will contact a native speaker to double-check. If the translator cannot understand an utterance, they consult native speakers to extract as much information as possible. In the worst-case scenario, translators write ‘*ad libitum*’ or ‘*ad lib*’ when all sounds are indecipherable and the responsibility falls then on dialogue writers, who tend to watch the action on screen to find out about its possible content. The final solutions are described below.

Under ‘indecipherable voices’, two types of information were collected: background noises and any unintelligible verbalisation uttered by a group or by an individual character. Table 35 summarises the results and techniques:

Film	Indecipherable voices
<i>ODE</i>	13
<i>BB</i>	8
<i>TEH</i>	3
<i>IB</i>	1
TOTAL	25


Table 35. *Indecipherable voices in corpus*

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
No translation	6	0	2	1	9
Subtitling	7	0	0	0	7
Discursive creation	0	8	1	0	9
Number of techniques	2	1	2	1	3

Table 36. *Translation techniques for indecipherable voices*

At a glance, Table 35 reveals that *ODE* and *BB* contain most cases detected of unintelligible utterances, which are meant to create a feeling of alienation due to cultural and linguistic differences. Moreover, Table 36 indicates that translation techniques work in accordance with the main AVT modalities selected at the macro-textual level. Thus, as dubbing is used recurrently in *BB*, ‘discursive creation’ is widely applied to avoid the sound of foreign languages¹⁴⁸. Once more, numerous cinematographic elements contribute to creating a realistic though nonexistent dialogue to fill these gaps. Among the most recurrent are actor performance and film editing, e.g. *BB_7*. Consequently, ‘discursive creation’ responds to one of the requirements of wallas that “[t]he sound should be evocative of the place and situation” (Wright and Lallo 2009: 213). However, new dialogues can add connotations not present in the OV which, in turn, can affect the way characters are perceived. In *BB_19* (Example 32), deaf-mute characters Chieko and Mitsu have met some male friends and are drinking whisky and taking drugs. Some inaudible utterances by the male characters can be heard in the background. The solution to these interventions was facilitated by the context and the fact that male characters have their backs to the camera (off-screen voice). The visual presence of pills and whisky (iconographic code) enable the introduction of ‘¿os estáis poniendo cachondas?’ (are you getting horny?), which adds a sexual connotation not included in the OV:

¹⁴⁸ The high presence of wallas is further revealed in the many additional voices for the DV of *BB* according to eldoblaje.com: <http://www.eldoblaje.com/datos/FichaPelícula.asp?id=11158> (last accessed 31st October 2014).

Scene	OV	DV
BB_19		
	<p>HARUKI: この辺、警察来る？ (BT: This area, police, come?) [Do the cops come around here?]</p> <p>MITSU: 時々。 (BT: From time to time.) [Sometimes.]</p> <p>((Haruki takes out some ecstasy)) ((off-screen undecipherable male voice on the background))</p>	<p>HARUKI: ¿La poli suele venir por aquí? (BT: Do cops often come around here?)</p> <p>MITSU: [JSL] [A veces.] (BT: Sometimes.)</p> <p>HARUKI: Vamos, tómatela. (BT: C'mon. Take it.)</p> <p>OFF-SCREEN SPEAKER: Uyyyyy. OFF-SCREEN SPEAKER: ¿Os estáis poniendo cachondas? (BT: are you getting horny?)</p>
<p>Translation technique: discursive creation</p> <p>Signifying code(s): iconographic code + mobility code (mouth articulation) + sound arrangement code</p>		

Example 32

In *ODE*, ‘no translation’ and ‘subtitling’ are used to deal with indecipherable voices, which come in the form of football fans’ comments on the radio. In general, the DVs of *ODE*, *TEH* and *IB* follow the same method as the OV, i.e. subtitles are provided only if included in the OV. However, five scenes have been detected where the target audience is provided different information - four in *ODE* and one in *TEH*. The addition or deletion of information concerns interventions that do not move the narrative forward, such as radio comments on the football game in *ODE*. However, deletion can imply a change of perspective. In *ODE_16* (Example 33), German character Rokko is bewildered by the unintelligible shouting he hears while walking through a corridor in a police station in Istanbul. The original audience is provided with subtitles and hence, is made aware that an interrogation is taking place. The target audience, though perhaps able to sense the interrogation to some extent through the setting and context, is instead steered to identify with Rokko, with the real content of these utterances hidden on both horizontal and vertical dimensions.

Scene	OV	DV
ODE_16	((indecipherable distant shouts in [Turkish] Turkish)) ((off-screen voice)) [Sieh mich an!] (BT: Look at me!) ((indecipherable distant shouts in [Turkish] Turkish)) ((off-screen voice)) ((Rokko looks in the direction of where the noise comes from)) [Ja oder nein?] (BT: Yes or no?)	
Translation technique: no translation		
Signifying code(s): sound arrangement code		

Example 33

From this discussion, two conclusions can be drawn. Firstly, the assertion that “dialogues from the original version must never be heard” in dubbing (Chaume 2012: 18) is less categorical in polyglot films, particularly for DVs where foreign languages are maintained. As a result, indecipherable voices can be considered less problematic for DVs with a combination of AVT methods. Secondly, and given the presence of several foreign languages, cinematographic elements appear more relevant to the search for translation solutions where indecipherable utterances are concerned than in relation to any other problematic instance.

6.2.5. Visual communication problems

‘Communication problem’ involves any scene where characters struggle to communicate. It might involve one or two languages, body language (mainly gesticulation, imitation) or the use of objects in an attempt to convey information¹⁴⁹. Tables 37 and 38 contain the total number of scenes and the techniques used respectively.

Film	Visual communication problems
ODE	15
BB	2
TEH	1
IB	1
TOTAL	19



Table 37. *Visual communication problems in corpus*

¹⁴⁹ The use of CS and CM as ways of surmounting communication problems are described in sections 6.3.3.2 and 6.3.2.3.

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Dubbing (+ variation)	1	0	0	0	1
Dubbing (L1) + no translation (L2)	5	2	1	0	8
Dubbing (L1) + subtitling (L2)	1	0	0	1	2
Dubbing (L1) + subtitling/no translation (L2)	1	0	0	0	1
No translation	1	0	0	0	1
TL (L1) + no translation (L2)	1	0	0	0	1
TL (L1) + subtitling (L2)	3	0	0	0	3
TL (L1) + subtitling (+ variation) (L2)	2	0	0	0	2
Number of techniques	8	1	1	1	8


Table 38. *Translation techniques for visual communication problems*

Interestingly, what all these techniques reveal is that homogenisation is never applied, i.e. the communication problem is somehow reflected in the DVs through a combination of AVT methods. As a general rule, L1 is dubbed or matches the language of the target audience while L2 is subtitled or left untranslated. The reason for this maintenance is strongly linked to the visual restriction imposed by figure behaviour and symbols (iconographic code), such as in *ODE_3* (Example 34) which leads to many cases of intersemiotic recurrence:

Scene	OV	DV
<i>ODE_3</i>	 <p>KATE: Can I use your phone? ((Kate uses her umbrella as a phone)) [Kann ich mal telefonieren?] ((Elena looks at Kate not understanding what she is saying nor her gesture)) KATE: <u>Telephone</u>. ((Kate tries again)) [Telefon.] KATE: <u>Phone, Phon-ski</u>. [Fon...ski.] ELENA: <u>Телефон?</u> ((she mimes a phone)) (BT: Phone?) [Telefon?]</p>	 <p>KATE: ¿Puedo usar su teléfono? (BT: Can (I) use your phone?) KATE: <u>Llamar por teléfono</u>. (BT: To call by phone.) KATE: <u>Llamada ¿sabe?</u> (BT: Call, (you) know?) ELENA: [Russian]</p>
<p>Translation technique: dubbing + no translation Signifying code(s): iconographic code (symbol) + mobility code (kinesic sign)</p>		

Example 34

In some scenes, communication problems are further reinforced by ‘variation’, such as in *ODE_1* (Example 35), where Andrej’s kinesic sign to tell Kate how much she needs to pay is reinforced through a fragmented Spanish and strong Russian accent.

Scene	OV	DV
<i>ODE_1</i>		
	ANDREJ: One thousand, nine, nine, nine roubles.	ANDREJ: <u>Ser mil y nueve, nueve, nueve, rublos.</u> ((strong Russian accent)) (BT: To be thousand and nine, nine, nine, roubles.)
Translation technique: dubbing (+ variation) Signifying code(s): mobility code (kinesic sign)		

Example 35

The decision to leave Russian untranslated in the DV of episode 1 (*ODE*) (section 4.3) has a direct effect on the perception of communication problems for both audiences. In a way, the target audience is left to engage more actively with Russian, trying to understand both Elena’s utterances and her body language. Conversely, the original audience is provided the comfort of subtitles and can guess that Kate and Elena are repeating information in their respective native languages. Conversely, for all the scenes involving Spanish, the target audience is in a privileged position with regard to fictional characters and original viewers.

All in all, what this analysis suggests is that the recurrent visual restriction of communication problems forces the maintenance of multilingualism for scenes to make sense. As a result, a film like *ODE*, which depicts intercultural misunderstandings, requires a mixture of AVT methods, while the lack of similar visual problems in *BB* and *TEH*, for example, facilitate the adoption of dubbing as the main AVT method.

6.2.6. Foreign language(s) as a source of humour

As pointed out in section 1.2.3, foreign languages and the problems that accompany them ((mis)translations, (mis)communication, etc.) have been used as comic devices since the

advent of cinema. Chiaro (2007) in particular explores the use of a combination of languages to create verbally expressed humour (VEH) by focusing on the concepts of ‘cross-language’ and ‘foreignness’ (Table 39). She makes a distinction between 1) foreign languages themselves and 2) bilingualism, interference and translation as comic tools. The second group incorporates Delabastita’s classification of polyglot puns (2001).

Categories	Manifestations
<i>Foreign languages</i> <i>Linguistic otherness</i>	<ul style="list-style-type: none"> ·Linguistic otherness as a comic device ·Incomprehension in the foreign language ·Misuse of a foreign language ·Mistranslation
<i>Bilingualism</i> <i>Interference</i> <i>Translation</i>	<ul style="list-style-type: none"> ·Bilingual wordplay ·Translation-based monolingual SL VEH ·Translation-based monolingual TL VEH ·Interference-based monolingual TL VEH

Table 39. *Foreignness as a source of humour (Chiaro 2007)*

The demarcation of comical scenes in *ODE* and *IB* is complicated by two main factors. First, humour in these films does not necessarily involve languages or stem from the use of languages. Second, humour is generally realised through editing, which makes it difficult to define scenes according to the criteria established in section 3.3.2.2. Consequently, only scenes including language/communication/translation-based situations affecting *one particular* scene were analysed (Table 40).

Film	Humour
<i>ODE</i>	3
<i>BB</i>	0
<i>TEH</i>	0
<i>IB</i>	2
TOTAL	5

Table 40. *Humour in corpus*

Of the five examples, three can be classified as ‘interference-based monolingual TL VEH’, i.e. comic relief “results from linguistic interference at the orthographic and the phonetic levels” (Delabastita 2001: 60). The remaining two examples originate from a case of incomprehension of a foreign language and from a ‘translation-based monolingual SL VEH’, where a back-translation is needed to reveal the ambiguity and understand the joke. There are several techniques and their effects vary depending on whether dubbing/subtitling is involved (one scene is dubbed and four subtitled).

Translation technique	ODE	BB	TEH	IB	TOTAL
Cancellation	1	0	0	0	1
Subtitling	1	0	0	0	1
Modulation	1	0	0	0	1
Redubbing (+ variation) + subtitling	0	0	0	2	2
Number of techniques	3	0	0	1	4

Table 41. *Translation techniques for humorous situations*

Most of these techniques retain the humorous effect in a similar way to the original, unless it is suppressed, as in *ODE_2*, where Kate does not mock Andrej's English. To maintain comic effect, some scenes require a complex combination of elements. By way of illustration, humour in *IB_20* relies on the inability of the 'basterds' to pass for Italians due to their poor pronunciation. This is further reinforced by their imitation of stereotypical Italian gestures with their fingers (kinesic signs) in an attempt to reinforce their supposed Italian origin. Although both audiences are provided with subtitles to understand their interventions, humour is retrieved from aural (accented Italian) and visual elements (kinesic elements) rather than the actual content of dialogues¹⁵⁰. Consequently, the maintenance of fragmented Italian through redubbing was required in the DV. As Italian is close to Spanish, it is possible that the audience will notice the "lack of music" in their words, about which Col. Hans Landa complains.

The use of certain techniques can also establish a difference between vertical dimensions. An interesting example is *ODE_26* (Example 36), where Barreira asks Gabor about the language spoken in Hungary and Gabor explains that Hungarian is similar to Finnish. Barreira's confusion is due to his poor English, where he misunderstands 'Finnish' as its homophone 'finish', both ['fɪnɪʃ]. The original subtitles do not reveal this misunderstanding and the joke remains hidden to the original audience unless they understand both English and Spanish and can quickly make this connection. Hence, the original audience identifies with Gabor, who cannot understand Barreira's mix-up. The DV instead reveals this confusion by subtitling Barreira's intervention as '*¿Es la lengua del fin?*' (is (it) the language of the end?). The joke is facilitated by the aforementioned gossiping effect of subtitles. However, only target viewers aware of the homophony of these words will decipher this comical misunderstanding¹⁵¹.

¹⁵⁰ Díaz Cintas and Remael regard jokes relying on visual and aural elements as 'complex jokes' (2007: 228).

¹⁵¹ This solution has been classified as 'modulation' as the back-translation allows for a change of point of view to preserve the misunderstanding.

Scene	OV	DV
ODE_26	GABOR: <u>It is similar to Finnish language.</u> [Ähnlich wie finnische Sprache.] (BT: Similar to Finnish language.) BARREIRA: <u>Similar to Finnish language? Finnish language?</u> [Ähnlich wie finnische Sprache? Finnische Sprache?] (BT: Similar to Finnish language? Finnish language?)	GABOR: [<i>English</i>] [Parecida al finés.] (BT: Similar to Finnish.) BARREIRA: [<i>English</i>] [¿Es la lengua del fin?] La lengua del fin...] (BT: Is (it) the language of the end? The language of the end...)
Translation technique: modulation		

Example 36

In light of the above, the polyglot films analysed here are prone to preserving humour originating from inter- and intra-lingual situations. This is hardly surprising as the examples detected come from two films with much subtitling. Moreover, the analysis reveals that the maintenance of comic effect depends not only on translation but also on the performance of dubbing actors concerning foreign languages. Translators are therefore required to assess the linguistic abilities of the target audience to devise a solution that preserves comicality either by producing the same effect or by altering it slightly.

6.2.7. *Suspense through foreign languages*

The use of languages to create suspense either for fictional characters and/or audiences is limited in this corpus, with only two examples identified in *IB* (Table 42). The DV of this film maintains the duality of languages involved by combining dubbing and subtitling/no translation (Table 43).

Film	Suspense
<i>ODE</i>	0
<i>BB</i>	0
<i>TEH</i>	0
<i>IB</i>	2
TOTAL	2

Table 42. *Suspense in corpus*

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Dubbing (L1) + subtitling (L2)	0	0	0	1	1
Dubbing (L1) + no translation (L2)	0	0	0	1	1
Number of techniques	0	0	0	2	2

Table 43. *Translation techniques for suspense situations*

Following Table 43, the combination of AVT methods allows for both audiences to face uncertainty in the same way, either by bringing viewers closer to characters or by placing them in a privileged position. Hence, differences are only established between horizontal and vertical dimensions. It is here that audiences engage actively with both the soundtrack and visual elements to understand the mystery, e.g. in *IB_1* (Image 3), when Col. Hans Landa asks Perrier LaPadite to swap into English. After having been speaking French fluently, the change seems almost gratuitous to the original audience, as a way of relieving them from reading subtitles. However, a tilting shot (up to down) to the floor beneath reveals the real reason that Col. Hans Landa has decided to ‘benevolently’ switch from French to English: there is a non-English-speaking Francophone Jewish family hidden beneath the floor, who will not find out about LaPadite’s betrayal if discussed in English.

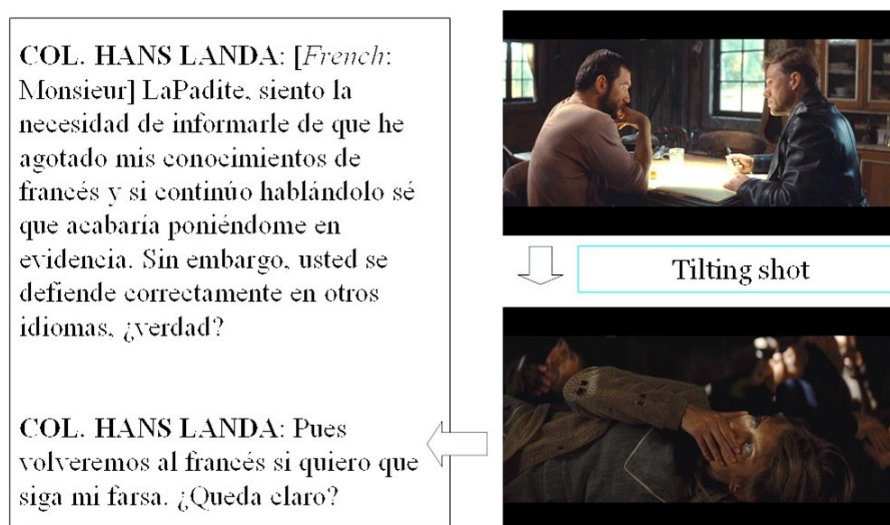


Image 3. *IB_1. Mobility code: camera movement*

Faced with a lack of subtitles, e.g. in *IB_5* (described in section 4.1.4), viewers are required to engage more actively and dynamically with a scene to extract information through the soundtrack and elements of the *mise-en-scène*. Thus, differences can only vary according to viewer language knowledge. Undoubtedly, those sufficiently competent in German will solve the mystery sooner than those who are not. All in all, the role of foreign languages in creating

suspense is maintained while the provision or lack of translation forces audiences to be either more or less alert to obtain information.

6.2.8. *Graphic information: texts and intertitles*

6.2.8.1. Texts

Films tend to include graphic information for a variety of reasons, with some being more important than others. Many are merely cultural and geographic references that add visual veracity to a film setting(s) and which do not generally need translation. These are termed ‘texts’, i.e. graphic samples picked up by the camera and belonging to reality (Chaume 2004a: 290). They can be diegetic (letters, posters, etc.) or non-diegetic (added by the filmmaker regarding the plot) (*ibid.*). Considering the high number of iconographic references present in these four films, this section focuses only on texts likely to pose a translation problem because of one or a combination of the following:

- 1) they have been translated in the OV due to the presence of a foreign language
- 2) they have been translated in the DV but not in the OV
- 3) they are relevant to the development of the plot

Table 44 compiles a total of 19 texts liable to pose translation problems, while Table 45 summarises the solutions applied to texts:

Film	Texts
<i>ODE</i>	3
<i>BB</i>	4
<i>TEH</i>	7
<i>IB</i>	5
TOTAL	19

Table 44. *Texts in corpus*

Film	Translation solutions	
	Diegetic	Non-diegetic
<i>ODE</i>	Subtitle at the bottom of the frame	N/A
<i>BB</i>	Subtitle at the bottom of the frame	N/A
<i>TEH</i>	No translation Voice-off	N/A
<i>IB</i>	Subtitle at the bottom of the frame	Original + subtitle at the bottom of the frame
		Subtitle at the bottom of the frame


Table 45. *Translation solutions to texts*

The analysis reveals that the use of a subtitle at the bottom of the frame is the most recurrent solution and, if compared to solutions adopted in the OV, it can be concluded that the original and target audiences of *BB* and *IB* have access to the same graphic information (Appendix 8). However, differences in *ODE* and *TEH* can be quite striking. For example, the OV of *ODE* does not always provide a translation of signs in foreign languages, but its dubbed counterpart does (Example 37):

00.22.33	Diegetic		Turkish OV: no translation DV: subtitle at the bottom of the frame
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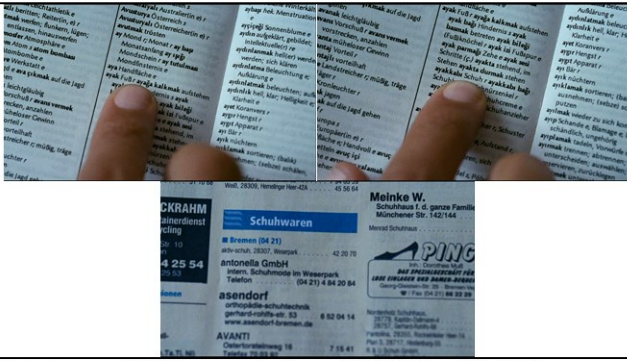
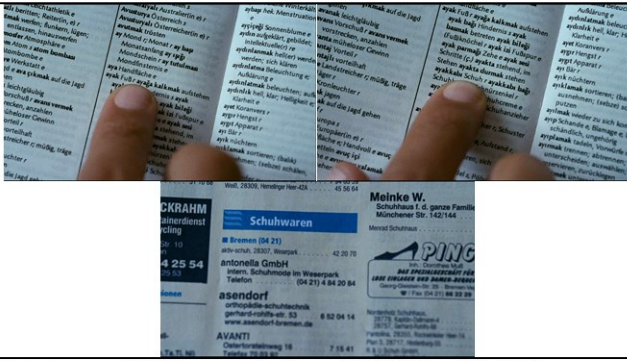
Example 37

In the case of *TEH*, differences are related to the presence of bilingual texts in German/Turkish. While no translation is needed for the original audience, Spanish viewers with no knowledge of either language are left to wonder about the meaning of these texts. While it could be argued that the general plot is not affected by these untranslated texts, some do pose problems for the story. In *TEH*_14 (Example 38), Nejat and his cousin Ufuk find a sign outside a bookstore that reads ‘*satılık, zu verkaufen*’ (for sale) in both Turkish and German. As no translation is provided, the Spanish viewer wonders why a minute later Nejat knows that its owner Markus Obermüller wants to sell the bookstore. In this scene, and others in this film, it is the editing that explains the meaning of texts, even if a translation is not provided.

TCR	OV	DV
00.33.29		
00.34.33	NEJAT: Warum wollen Sie den Laden verkaufen?	NEJAT: ¿Por qué quiere vender una librería tan bonita? (BT: Why do (you) want to sell a bookstore so beautiful?)
Languages: Turkish/German Translation technique: no translation Signifying code(s): syntactic code (editing)		

Example 38

The translation of other bilingual texts relies heavily on the target audience's suspension of disbelief. In *TEH_18* (Example 39), Turkish character Ayten is searching for her mother. She only knows she works in a shoe shop in Bremen and to find her, she resorts to a German/Turkish dictionary and a phonebook. The translation of the scene is facilitated by the off-screen voice where Ayten repeats a few words in Turkish related to shoes to finally be confronted with the German word she needs: '*shuhwaren*' (shoe shop), which is not uttered in the OV. In the DV, she repeats a few Turkish words (redubbed), and when confronted with '*shuhwaren*' in a close-up, an off-screen voice adds the Spanish equivalent '*zapaterías*'. As a result, the DV maintains the duality of languages even if visually incongruent:

TCR	OV	DV
00.45.43- 00.45.52		
	<p>AYTEN: Avutmat... Ehhh... Ayak, Fuss... ((while moving her finger down)) ((off-screen voice)) ((extra-diegetic music))</p> <p>AYTEN: Ehhh... Aha! Ayakkabı... Schuh... ((off-screen voice)) ((extra-diegetic music))</p> <p>((“Shuhwaren” appears in German))</p>	<p>AYTEN: [Turkish: avukat]... ehhhh... [Turkish: ayak] ((redubbed))</p> <p>AYTEN: ¡Ja! zapato. (BT: Ha, shoe.)</p> <p>AYTEN: Zapaterias. (BT: Shoe shops.)</p>
<p>Languages: Turkish/German</p> <p>Translation technique: voice-off</p> <p>Signifying code(s): sound arrangement code (off-screen voice) + planning code</p>		

Example 39

The only film that includes non-diegetic signs is *IB*. While the tendency in *IB* is to remove the original subtitles for any graphic information to replace them with a subtitle in the TL (Table 45), the few instances that do not adhere to this are related to the difficulties involved in removing the original text from the image (Example 40):

00.35.52	Non-diegetic	 	<p>English</p> <p>OV: N/A</p> <p>DV: original + subtitle at the bottom of the frame</p>
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Example 40

6.2.8.2. Intertitles

Besides texts, three of these polyglot films include intertitles, i.e. a printed text that explains either the content of images or that links one image to another (Chaume 2004a: 290). These intertitles divide films into episodes, and they tend to be in the language of the original audience (German/English). Only two intertitles are in a different language (Example 41): one is from *ODE*, where the city of Moscow is in Russian (‘Москва’); the other is from *IB*, where

the English intertitle uses a German word ('Operation Kino'). This is important for the plot as 'Kino' means 'cinema' and the key setting of the film is a cinema in Paris.

<i>ODE</i> 00.01.35			Subtitle at the bottom of the frame
<i>IB</i> 01.00.09			Original intertitle replaced by several intertitles in the TL

Example 41

The solutions adopted in the DVs reveal patterns for each particular film, but not a general tendency as to the dubbing of polyglot films (Table 46)¹⁵².

Film	Translation solutions
<i>ODE</i>	Subtitle at the bottom of the frame
	N/A (ST = TT)
<i>BB</i>	N/A
<i>TEH</i>	Original intertitle + voice-off
<i>IB</i>	Original intertitle replaced by several intertitles in the TL

Table 46. *Translation solutions to intertitles*

Interestingly, with the exception of *IB*, where English is erased, all other solutions maintain the presence of different languages and hence, the audience is confronted with multilingualism through the intertitles (English/Spanish and German/Russian/Spanish). The word 'Kino' is also maintained in the DV of *IB*. However, only original and target viewers with some knowledge of German will understand the connection of this word to the film diegesis.

The analysis of translation issues reveals the paramount role of signifying codes in the search of solutions, where translators and dubbing directors are aware of the interplay of these codes and characters' utterances in order to circumvent some of the problems introduced by the

¹⁵² For a detailed analysis of intertitles, see Appendix 9.

presence of several languages. Similarly, it shows that many solutions need to be in accordance with the AVT modality selected at macrostructure level to avoid contradictions.

6.3. Characterisation techniques in dubbed versions

Different sections throughout this thesis have shown that one of the key roles of foreign languages is in characterisation. The aim here is to analyse if and to what extent the origin of characters is conveyed through language in their dubbed counterparts. To this end, dialogues are examined mainly linguistically in search of signs that inform viewers of their provenance, be it lexically, syntactically or phonetically. It is here that the presumed linguistic abilities of the target audience (section 2.1.5.2) come into play. It was with this in mind that this analysis started from the premise that the reproduction or cancellation of certain elements might depend on the viewer's degree of familiarity with the original countries and languages portrayed on screen.

6.3.1. Characterisation techniques at phonetic level

Attention here revolves around two main issues detected during the analysis: vocal uniformity and the possibility of characterising aurally. As these issues land primarily with dubbing directors and actors, this section explores their contribution to the final product.

6.3.1.1. Dubbing directors and actors: skills, challenges, limitations

The role of dubbing directors and actors has received little academic attention within AVT as their function does not directly involve translation operations *per se*. However, their work is not only vital in shaping characters, but within the professional world it is largely acknowledged that the success of a DV relies upon the selection of dubbing actors (Chaume 2012: 36). What little academic study there is on these agents focuses on their roles and basic qualities (see Ávila 1997; Dotú 1999; del Águila and Rodero 2005). Broadly speaking, dubbing directors are in charge of the selection of voices and the direction of dubbing actors in terms of voice harmony, intonation, aspect and gesticulation. Concerning dubbing actors, attention focuses on general aspects such as voice and interpretation qualities, good diction, and lip synchronisation. However, no attention has been paid to the skills, dexterity, and difficulties required for the dubbing of films with several foreign languages,

with only del Águila and Rodero coming close in at least acknowledging that mimicking accents and speaking a different language are two of the major difficulties for dubbing actors (*ibid.*: 85).

When asked about the requirements for casting actors in polyglot films, dubbing directors agree on some basics. They all acknowledge the relevance of voice similarity and mimicry, particularly for films using dubbing partially. On this note, Roger Peña mentions that, whenever possible, he asks for the original actor to dub him/herself to ensure resemblance of voice. Other aspects stressed by dubbing directors are actors' language skills, a 'good ear' and accent control, i.e. the focus is on multifaceted actors capable of providing different vocal solutions to foreign languages. However, such 'aspirations' are restricted by a variety of elements. The biggest limitation comes from the fact that most dubbing actors are monolingual. Dubbing director Antonio Lara comments that bilingual actors are rare, while Rosa Sánchez further emphasises that those who can speak another language, do so with an accent, thus compromising veracity to a certain extent.

Another main restriction is linked to 'established' rules within the inner workings of the dubbing world. A particularly binding rule concerns the selection of the dubbing actor who generally dubs one particular actor so as to maintain the actor's credibility (del Águila and Rodero 2005: 72). Thus far, and within this corpus, this limitation is not widespread given that, with the exception of Brad Pitt and Cate Blanchett, the remaining actors are not widely exposed foreign actors and target audiences may not yet have attributed a particular voice to them. As a result, many have been dubbed by different dubbing actors depending on the film¹⁵³. However, if these actors were to accept more bilingual roles, the habitual selection of a particular dubbing actor with high language skills might become necessary in order to not affect the credibility of the original actor. In what follows, the relevance of and the strategies for maintaining voice congruity for bilingual characters are described while stressing other phonetic features pertinent for characterisation and language identification.

¹⁵³ This can clearly be seen in the case of two of the most well-known European actors: Christoph Waltz and Diane Kruger have been dubbed so far by a total of 12 different actors. Information extracted from eldoblaje.com (last accessed 17th August 2014).

6.3.1.2. Bilingual characters

Bilingual characters present the most difficult case regardless of whether a combination of languages is maintained or erased. The problem lies in the need to keep vocal continuity between the original film actor and corresponding dubbing actor. The next subsections explore issues related to voice and foreign languages.

6.3.1.2.1. The question of voice matching

The issue of voice matching is at play in all films, with directors trying to “match the original language voice as well as possible in pitch, timbre, and personality or attitude” (Wright and Lallo 2009: 221). However, it is undoubtedly more prevalent in films where the voice of the original actor can be heard in order not to compromise voice credibility. This study reveals that voice matching is used in the following situations¹⁵⁴:

- a) when the voice of the original actor can be heard in one language
- b) when one of the languages matches the language of the target audience

Furthermore, to analyse this matter in detail, attention is paid to the centrality of actors’ roles to the film diegesis to determine the level of accuracy required (Table 47). As most of these films contain different episodes and stories together with a high number of characters, making it difficult to establish a clear-cut distinction between leading/supporting and extra roles, the following definitions were established:

Leading role: protagonist(s) of a film/episode, i.e. the character(s) central to the story

Supporting role: minor character but still pivotal within the story

Extra: minor character relevant within a single scene

Film	Role			Total
	Leading	Supporting	Extra	
<i>ODE</i>	0	1	0	1
<i>BB</i>	2	1	1	4
<i>TEH</i>	0	0	2	2
<i>IB</i>	1	2	1	4
Total	3	4	4	11

Table 47. *Voice matching in films according to role*

¹⁵⁴ Information collected through the field ‘Translation’ between “(())”.

Table 47 shows that voice matching is at play for all sorts of characters regardless of their relevance within the story. However, the comparison of OV and DVs reveals a different level of ‘prescription’. The level of voice similarity is enforced more in leading roles as the audience is more likely to have been exposed to these actors and consequently more likely to spot mismatches. However, supporting roles and, more specifically, extra roles reflect some relaxation in this respect, where voice deviation can be noticed when taking place within the same scene, e.g. *BB_17* or *TEH_23*. Voice accuracy here is compromised for a very brief period of time, and whether it passes unnoticed or not will depend on the spectators’ level of attention. García Guevara acknowledges that this slight distortion is sometimes due to technical limitations, where original voices cannot be removed from the soundtrack.

In other situations, voice dissimilarity is harder to notice when there is a time gap between dialogues in two different languages by the same character. Thus, the original voice of August Diehl as Major Hellstrom in *IB* is heard in *IB_6* but is then dubbed into Spanish in *IB_13*. Given the time lap between his interventions (30 minutes) and his supporting role, the similarity or difference between voices is almost impossible to notice unless a completely dissimilar voice is used.

6.3.1.2.2. The concept of redubbing

The notion of redubbing is closely related to voice matching. While redubbing can refer to other DVs of the same film, here it is understood as the process whereby a dubbing actor repeats with his/her own voice the lines in a foreign language uttered by a fictional character. There is, therefore, no translation involved concerning the soundtrack and as such, it imposes less lip synchronisation requirements. Similarly, the focus is not so much on voice similarity between actors but on the capacity of the dubbing actor to reproduce foreign dialogues. The goal however, is the same: to avoid voice dissimilarity.

The implementation of redubbing is not widespread in the dubbing industry for various reasons. The aforementioned monolingual nature of many dubbing actors is not the only reason for this, but also the presence of financial constraints. Del Águila and Rodero claim that redubbing “tends to happen in rigorous films with sufficient budget” (2005: 85, *my translation*). This opinion is shared within the professional world, where dubbing directors, such as Antonio Lara, state that many distributors and dubbing studios cannot afford to search

for actors with the required linguistic knowledge. Moreover, the incorporation of redubbing inevitably entails additional expense, i.e. the use of subtitling. Nonetheless, it may be imposed for technical reasons when dialogues need to be reproduced if not in a separate band (Rosa Sánchez).

Given that most dubbing actors tend to be monolingual, in order to analyse redubbing in this corpus in terms of difficulty, a distinction was established between occasional exchanges and long interventions (Table 48). ‘Sporadically’ is defined as a few words or a brief sentence, while ‘Extensively’ refers to a full long intervention in one or several scenes. It is the latter that poses a significant obstacle when dubbing films.

Film	Redubbing		Total
	Extensively	Sporadically	
<i>ODE</i>	5	3	8
<i>BB</i>	0	4	4
<i>TEH</i>	0	7	7
<i>IB</i>	5	3	8
Total	10	17	27

Table 48. *Redubbing in corpus according to quantity*

From Table 48, different data can be extracted. *ODE* and *IB* contain the highest number of cases of redubbing. While Tarantino’s *IB* had a large budget, *ODE* did not, which means that there are other reasons that might enforce the use of redubbing. Indeed, Roger Peña, translator and dubbing director of *ODE*, states that redubbing was mainly introduced to unify voices given the constant mixing of languages and the need to preserve them to understand the plot. Similarly, while Langa claims that for long interventions a native speaker is contacted (2002 in del Águila and Rodero 2005: 85), the examination of the dubbing actors of these long interventions reveals that this task falls on Spanish actors (Table 49). However, databases and forums on dubbing hardly ever provide any information on dubbing actors’ linguistic abilities as it is generally understood that their job is to put a Spanish voice to foreign characters. Concerning this corpus, it is worth mentioning the job of Pep Antón Muñoz, whose dubbing and redubbing of Col. Hans Landa in three languages in *IB* were personally checked and celebrated by Tarantino, according to Antón’s twitter account¹⁵⁵ as well as numerous online forums. Besides the difficulty of redubbing several languages, other dubbing actors faced the

¹⁵⁵ According to his CV, Antón has a high level of French and an average level of Italian, which confirms that language abilities are considered in casting selection. Information extracted from http://www.walter-garcia.com/pepantonmunoz/cv/pepantonmunoz_ES.pdf (last accessed 31st October 2014).

challenge of redubbing with an accent, such as the case of Rachida and Claude, who were redubbed in English with a French accent (*ODE*_35 and *ODE*_36).

Film	Character	Original actor	Dubbing actor
<i>ODE</i>	Rokko	Florian Lukas	José Antonio Bernal
	Celal	Erdal Yildiz	Jordi Brau
	Rachida	Rachida Brakni	Isabel Valls
	Claude	Boris Arquier	Juan Carlos Gustems
	Female officer (Berlin)	Kirsten Block	Alicia Laorden
<i>IB</i>	Colonel Hans Landa	Christoph Waltz	Pep Antón Muñoz
	Wicki	Gedeon Burkhard	Ricky Coello
	Bridget von Hammersmark	Diane Kruger	Alba Sola
	Francesca Mondino	Julie Dreyfus	Alicia Laorden
	Eric, tavern's proprietor	Christian Berkel	Unknown

Table 49. *Bilingual characters redubbed*¹⁵⁶

When redubbing requirements are limited, it is assumed that actors can practise and memorise a few words/sentences in a foreign language. Some scholars recall films where actors were given the scripts before so they could retain the text in a different language (Whitman-Linsen 1992: 44, Dotú 1999: 16; del Águila and Roderó 2005: 73, 84). Moreover, and budget allowing, agents rely on the help of a phonetician to provide performance guidelines to dubbing actors (del Águila and Roderó 2005: 85).

It is equally revealing to examine the languages of redubbed dialogues (Table 50).

Redubbing	Language	Number of characters
Extensively	English	5
	German	4
	Italian	2
	French	2
Sporadically	German	1
	Russian	1
	Turkish	9
	Arabic	2
	Spanish	2
	French	1
	Italian	2

Table 50. *Languages involved in redubbing*

¹⁵⁶ Information on *ODE* provided by Roger Peña and information on *IB* collected from eldoblaje.com.

In terms of extensive redubbing, the languages involved match languages either typologically close to Spanish, e.g. Italian and French, or languages that are studied more widely in Spain than others, e.g. English and German. While occasional redubbing might concern languages unfamiliar to dubbing actors, the help of a phonetician can help to overcome this hurdle.

However, the complexity of reproducing words in a different language can lead to interesting – though unusual – solutions with the help of cinematographic codes. Thus, in *ODE_22*, Rokko leaves the police station by saying thank you in Turkish (*‘teşekkürler’*). As he is redubbed extensively in English throughout this second episode (editing code) and given that he has his back to the camera, this turn was dubbed into an English ‘thank you’, thereby avoiding Turkish and respecting the editing code.

The next section examines an increasing practice closely connected to both voice matching and redubbing.

6.3.1.2.3. International dubbing

The notion of ‘international dubbing’ is normally associated with voice-over for animated films. However, this term increasingly comprises other roles such as when a multilingual film star dubs him/herself into foreign tongues. Within polyglot films, the usefulness of such self-dubbing is once more related to the maintenance of vocal continuity.

Dubbing directors remark that being able to use original actors in such a way might depend on (a) the actors’ wish to do so, (b) the terms and conditions of actors’ contracts and (c) actor availability. According to *The Hollywood Reporter*, actors do not receive any additional compensation for DVs, but “often choose to display their bilingual abilities as a way of demonstrating ownership of a role”¹⁵⁷.

Within this corpus, there is only one case of international dubbing by the Spanish-German actor Daniel Brühl, who plays Fredrick Zoller in *IB*, a German war hero with perfect French.

¹⁵⁷ Siegel, Tatiana, Richford, Rhonda, and Tsui, Clarence (3rd April 2013) ‘Inside the Weird World of International Dubbing’, *The Hollywood Reporter*; <http://www.hollywoodreporter.com/news/argo-django-unchained-inside-weird-427453> (last accessed 31st October 2014).

According to García Guevara, Brühl offered to dub his French dialogues into Spanish himself. To adapt his voice, Brühl decided to imitate his father's accent.

Although *The Hollywood Reporter* claims that most foreign actors working in Hollywood dub themselves in their native-language versions, a quick examination of the database eldoblaje.com shows that well-known Spanish actors dub themselves primarily for non-US films¹⁵⁸. Similarly, and concerning some of the most notorious polyglot films, it is worth mentioning that Daniel Brühl did not dub himself in *Joyeux Noël* (*Merry Christmas*, Carion 2005); neither did Penélope Cruz nor Javier Bardem in the bilingual *Vicky, Cristina, Barcelona* (Allen 2008).

With exceptions, dubbing directors maintain that this strategy overcomes the problem of voice matching, but adds technical problems. Following Whitman-Linsen, dubbing directors claim that many actors “are simply not good dubbers” (1992: 95). The art of dubbing requires techniques and the acquisition of vocal nuances that cinema actors do not have. As a result, a high number of otherwise unnecessary takes is generally needed.

All in all, what this analysis on voice matching, redubbing and international dubbing shows is that voice matching is a key issue at play in polyglot films. Its significance is further underlined by the launching, a few years ago, of new software called Reel-Voice which imitates the voices of the original actors (Chaume 2012: 41). Although results thus far are regarded as somewhat artificial, it may be interesting to monitor the development of this tool in the coming years in relation to voice issues in polyglot films. Table 51 summarises the options to maintain voice unity:

Option	Language treatment
Option 1	Original voice (L1) Dubbing (L2)
Option 2	Redubbing (L1) Dubbing (L2)
Option 3	Original voice / redubbing (L1) Dubbing (L2)

Table 51. *Voice treatment for bilingual characters*

¹⁵⁸ Antonio Banderas does not dub himself any more. To date, Cruz dubbed herself in 5 of her 30 films, while Bardem dubbed 3 of his 10 films. Information extracted from eldoblaje.com (last accessed 17th August 2014).

Besides voice matching and redubbing, polyglot films apply other characterisation means at the phonetic level. Subsequently, this section explores additional aural nuances applicable to monolingual and/or bilingual characters.

6.3.1.3. Other phonic features

6.3.1.3.1. Accents

The replacement of soundtracks presents the opportunity for DVs to exploit accents with different intentions. However, Díaz Cintas asserts that contemporary dubbing in Spain tends to eliminate and neutralise accents (2003: 244-245). As a result, DVs mainly display standard phonetic features, where Castilian Spanish predominates¹⁵⁹ (Ávila 1997: 70) and the neutralising effect of such accent elimination results in a loss of cultural impact (González and Cruz 2007: 219). Concerning multilingualism in films distributed in Spain, research so far on case studies offers contradicting results. Some suggest the homogenisation of accents (Moraza 2000), while others acknowledge their incorporation (Corrius 2008; de Higes 2014). Within this thesis, the first aim is to research agents' considerations on accents and their design in order to subsequently examine the type and role of accents used in this corpus.

The selection of accents is made by clients after consulting dubbing directors regarding diegetic value¹⁶⁰. Rosa Sánchez comments that if agents believe that accents contribute only minimally to characterisation, they tend to be erased. If however, regarded as relevant, dubbing directors bear in mind a series of features and restrictions before deciding on accent reproduction. First and foremost, Antonio Lara emphasises that the main obstacle is that accents in dubbing are *fictitious* and as such, it is easy to ridicule characters¹⁶¹. In fact, the potential for adding negative connotations led him and the client to dismiss the use of accents for Moroccan characters in *BB*.

¹⁵⁹ This has commonly been referred to as 'standard Spanish' in data sheets.

¹⁶⁰ Scholars such as Corrius and Zabalbeascoa discuss accents as a feature added by translators (2012: 11). Nevertheless, although translators might recommend their use, this decision falls entirely on dubbing directors.

¹⁶¹ For examples on comical or pejorative effects produced by accents, see Whitman-Linsen (1992: 51-52) and Díaz Cintas (2003: 245).

Similarly, agents agree that the continuous exposure to poor accents can irritate viewers. To avoid this, Roger Peña considers it essential for accents to be softened and minimised in terms of quantity. Furthermore, many believe that without a language consultant, a veracious imitation is difficult to achieve. The general attitude in these agents leans towards accent rejection whenever possible if a skilled and trustworthy job cannot be conducted.

- ***Accent design: the role of language consultants***

The degree of difficulty that accents impose depends on the familiarity of dubbing directors/actors and audience with the language itself. Although most dubbing directors lack knowledge of foreign languages other than English (section 3.3.2.4), many argue that with experience, their ear adjusts to different intonations in different languages. Most of them acknowledge that accents from languages closer to Spanish or more common languages such as English, Russian or German are not particularly challenging to design as they “are in everyone’s mind” (Rosa Sánchez, *my translation*). The difficulty lies in casting actors who can mimic them and control their interpretation so that they avoid becoming exaggerated and caricatured.

Nonetheless, the situation is rather different when characters with accents unfamiliar to both agents and audience need to be dubbed. To this end, it is essential that dubbing directors familiarise themselves first with the accent. Indeed, Roger Peña stresses that there is a great lack of information concerning accents of ‘minority’ languages. In these situations and, depending on time and budget, several strategies are followed for accent reproduction.

Ideally, dubbing directors have recourse to language consultants [*asesor lingüístico*] (Chaume 2004a: 75)]. A mainstay until the 1990s, the near disappearance of this agent nowadays due to time and budgetary constraints is lamented by dubbing directors. The role of a language consultant includes providing guidelines regarding intonation and tone. Following García Guevara, dubbing directors do not aim for ‘perfection’, but for a credible and acceptable accent in line with dubbing actors’ limitations. Similarly, this agent is essential for redubbing to guide actors in their reproduction of languages.

Of the current polyglot films, only *IB* counted on the contribution of a language consultant: not for a completely ‘unfamiliar’ language, but for German, with the intention of providing a

‘serious’ accent. The consultant not only advised on accent mimicry, but also on how to reproduce certain German sounds. Furthermore, and in relation to dubbing actors’ language abilities, the option of reproducing accents explains changes in casting selection. A clear example is the character played by Diane Kruger. While Kruger is generally dubbed by Marta Barbará, her role as Bridget von Hammersmark in *IB* was dubbed by Alba Sola, known for her German ability.

García Guevara and Rosa Sánchez have also noted that in recent years some clients opt for selecting native speakers to dub actors to achieve a ‘pure accent’ – particularly for Hollywood majors¹⁶². The advantage of this strategy lies in the fact that the native actor already speaks Spanish with an accent. When these actors are non-professional, they are assigned small roles (Antonio Lara)¹⁶³. As with redubbing, directors show some reluctance towards this option, as these actors will not necessarily be well-versed with the required technique(s) and may slow down the process. As a final strategy, and only when lacking language consultants and native speakers, dubbing directors may resort to more creative methods to familiarise themselves with the sound of languages, such as watching videos on youtube.

- *Type and role of accents*

The accents detected in this corpus are several and not always easy to categorise (Table 52). While some accents, e.g. Russian, Mexican, German and French, may be easily identified by a Spanish audience, others may not be so readily linked with a country or group. In relation to accent connections within literature, Delabastita discusses terms such as ‘delocalization’ and ‘relocalization’ to describe the suppression of characters’ origin or the assignment of a new location through translation (2002: 322). Nonetheless, neither of these terms is applicable to the effect produced by the use of unidentifiable accents in these films. Hence, this thesis claims that some accents mark characters as *different* but they do *not* convey their actual provenance. Hereupon I propose the qualifier ***othering*** to refer to their uncertain foreignness¹⁶⁴.

¹⁶² A similar tendency has been observed in voice-over for animation, where casting directors prefer actors with a natural foreign accent (Wright and Lallo 2009: 57).

¹⁶³ This option is not limited to foreign languages but includes intralingual differences within Spanish too.

¹⁶⁴ The application of an ‘othering accent’ could potentially be seen as a consequence of the lack of a language consultant.

Film	Accent
<i>ODE</i>	Russian <i>Othering</i>
<i>BB</i>	<i>Othering</i> Mexican
<i>TEH</i>	<i>Othering</i>
<i>IB</i>	<i>Othering</i> German French

Table 52. *Accents detected in corpus*

An example of *othering* can be seen in *TEH*, where all Turkish characters were dubbed with an accent to differentiate them from German-born characters who speak standard Spanish. The accent used however, was not Turkish, with *TEH*'s dubbing director stating that, for this film, Turkish was considered a type of Arabic. Therefore, and irrespective of whether a Spanish audience may recognise Turkish or not, the reality is that viewers are not exposed to a Turkish accent. The real nationality of the characters is consequently revealed by other aural (literal name of countries, or nationalities) and visual elements. The target audience's willing suspension of disbelief then allows this *othering* accent to become a 'Turkish' accent.

The role that accents play in this corpus is manifold. As noted in section 5.2.2, accents are sometimes used to discern between two languages spoken by the same character. However, as a general rule, accents fail to portray the original interspersing of languages. The comparison of characters vs. accent interestingly reveals that accents are mainly linked to characters' country of origin but barely to the country where the action takes place. Thus, Russian character Andrej speaks Spanish with a Russian accent (*ODE_1*), while in *TEH* the contrast between standard Spanish and *othering* accent provides further insight into character relations. Hence, by speaking standard Spanish, the DV tells us that Nejat is integrated into German society as a professor of a German University, while Ali's and Yeter's *othering* accent reminds the audience of their position as first-generation immigrants, e.g. *TEH_1*, *TEH_10*.

Finally, the introduction of accents is sometimes imposed by the plot or by formal restrictions inherent to dubbing. Imposed for reasons pertaining to the plot, *IB_13* presents an eye-opening example. Here, Archie Hicox had to be dubbed with an accent because the tavern scene revolves around the fact that Major Hellstrom and other German soldiers are suspicious of his supposed German origin. Understanding of this scene relies heavily on the audience's

willing suspension of disbelief as all characters speak with an accent but it is difficult to discern between them. Regarding imposition of accent due to formal restrictions, in *BB* accents are compulsory for Mexican actors in order to maintain vocal unity (further discussed in section 6.3.3.3).

Although relevant in many ways, Table 53 reveals that imposition of accent is rather limited, with an average of 29.6%. Only *IB* and *TEH* display a wider application. The results concerning *TEH* (63.3%) are hardly surprising, considering the wide use of accent as a macrostructure solution (section 4.2.2), which is related to the high number of Turkish characters. On the contrary, reasons for *IB* (37.9%) are mainly linked to plot issues.

Film	Characters dubbed with an accent	Total number of characters	Percentage (%)
<i>ODE</i>	2	27	7.4%
<i>BB</i>	3	32	9.3%
<i>TEH</i>	19	30	63.3%
<i>IB</i>	11	29	37.9%
Total	35	118	29.6%

Table 53. *Characters speaking with an accent in corpus*

More revealing results are obtained when accents are analysed according to character roles. From Table 54 and Figure 8, it can be gathered that accents are introduced for supporting (23%) and extra roles (51%) for most films - results that match agents' opinions. Hence, minor roles are more likely to be assigned an accent than leading roles. This can be explained in quantitative terms, as the limited screen presence of such characters is likely to not exceed what viewers regard as acceptable.

While the figure for leading roles might be interpreted as high (9 characters or 26% of the total of 35) (Figure 8), it can be questioned on the grounds that the accent for leading roles in these films is associated with 1) formal restrictions, e.g. voice matching for *BB*, and 2) macrostructure decisions, e.g. high presence of Turkish characters in a leading role in *TEH*. Only *IB* shows four leading characters with an accent. This would suggest then that assuming a complete lack of restrictions, leading actors are less likely to be dubbed with an accent of any sort, unless the way they speak is particularly relevant to his/her portrayal or the film diegesis.

Film	Role			Total
	Leading	Supporting	Extra	
<i>ODE</i>	0	2	0	2
<i>BB</i>	2	0	1	3
<i>TEH</i>	3	2	14	19
<i>IB</i>	4	4	3	11
Total	9	8	18	35

Table 54. *Accents in films according to role*

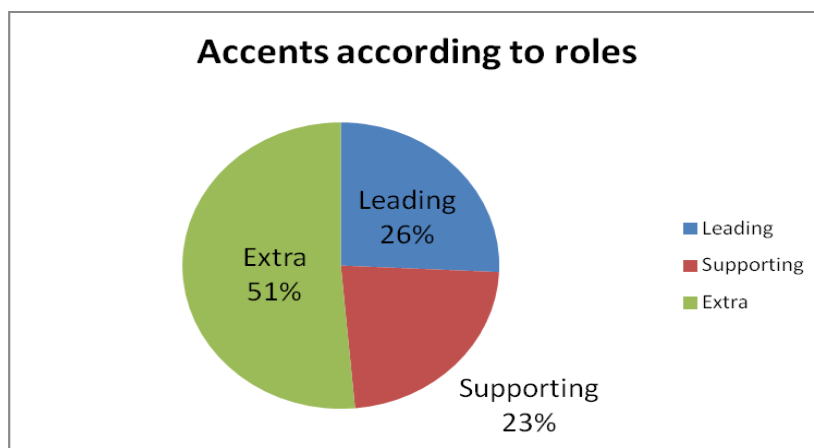


Figure 8. *Accents according to roles (%)*

In light of the above, polyglot films display the same inclination towards linguistic standardisation as acknowledged for dubbed films in general (section 2.1.2.1). Besides time and budget constraints, the fear of connoting characters negatively or irritating viewers overpowers the desire to introduce phonetic features, hence, the preference to adopt a neutral accent. However, when accents are introduced, the golden rule for their application is to achieve balance between quantity and authenticity. The results from this discussion are summarised in Table 55.

Use of accents	Function of accents
<ul style="list-style-type: none"> Added mainly for minor roles Sometimes enforced by: Plot reasons Formal restrictions Limited quantity 	<ul style="list-style-type: none"> To denote character background To denote the country where action takes place To replace a foreign language To inform when characters speak a language different from their own

Table 55. *Summary of accent use and function in corpus*

In the next section, this thesis examines characterisation cues regarding lexis.

6.3.2. *Characterisation techniques at lexical level*

In my corpus films include language that either conveys the origin of fictional characters or, at the very least, provides some clues. For analytical purposes, lexical items performing such a function can be divided for analysis into three groups: 1) cultural and geographical elements either known or unknown to the target audience; 2) those that either maintain or introduce foreign words; and 3) those that refer more specifically to cases of CM.

6.3.2.1. Geographical/cultural references and ECRs

Table 56 includes a description of all verbal items indicating the territories and cultures involved in these films¹⁶⁵. Categories ‘geographical references’ and ‘cultural elements’ allude to lexical elements likely to be well-known to the target audience and as such, might not necessarily pose translation problems. They do, however, still refer to plot locations and characters’ backgrounds and, consequently, have been incorporated as pointers for the target audience.

¹⁶⁵ This table excludes two types of dialogues: dialogues in Spanish in *ODE* and *BB* and dialogues not dubbed or subtitled as no translation was incorporated in any of these situations. It can only be expected that viewers with the appropriate linguistic abilities are able to discern between sentences and other lexical elements in these turns.

Categories	Lexical element(s)
Geographical references	Countries Cities Continents Regions Nationalities Neighbourhoods Squares Historical events Pejorative and colloquial designations to nationalities
Cultural elements	Name of characters Football teams Currencies Brands Political figures Monuments Food Religious elements Forms of address
ECRs	Venues Cities, towns Neighbourhoods Currencies National celebrities (sport players, political figures, singers) Drinks Food Religious festivals Political institutions Historical events and figures Magazines Film celebrities

Table 56. *Background indicators at lexical level*

For translational reasons, the most interesting element is the ‘Extralinguistic Cultural Reference’ (ECR), i.e. “references to places, people, institutions, customs, food, etc. that you may not know, even if you know the language in question” (Pedersen 2007: 91). Given the presence of a total of 13 different languages/cultures in these films, the translation techniques applied to ECRs can convey, hinder or hide items that depict characters’ background. Following Pedersen’s classification of ECRs (*ibid.*), analysis of these films reveals that most of the ECRs identified retain the foreign element in the TT whether through dubbing or subtitling and regardless of the culture involved (Table 57).

	Retention	Cultural substitution	Specification (addition)	Official equivalent	Generalisation
<i>ODE</i>	18	1	1	1	0
<i>BB</i>	5	0	0	0	1
<i>TEH</i>	12	0	2	0	0
<i>IB</i>	15	2	1	1	1
TOTAL	50	3	4	2	2

Table 57. *Translation techniques applied to ECRs in polyglot films*

Even when ‘cultural substitution’ and ‘specification through addition’ are applied, they all maintain references to cultural elements belonging to the original culture, e.g. the car brand Daimler (OV) is replaced by Mercedes (DV) in *ODE*. Only cases of ‘official equivalent’ and ‘generalisation’ through hypernyms or paraphrasing can be regarded as neutralising. In light of this, polyglot films show a tendency to preserve elements conceivably unfamiliar to the audience and as a result, part of their international fusion is transmitted in the DVs. This is in line with the opinions of agents, who seem to be willing to maintain cultural elements, although their decision was highly influenced by opinions on whether the audiences would understand them or not.

Another linguistic element worth investigating is the inclusion of forms of address and pejorative and colloquial designations to nationalities. Regarding forms of address, the DVs of *BB* and *TEH* generally maintain references to words like ‘*ağabey*’ (brother) or ‘*amca*’ (uncle) – terms of endearment used commonly in certain languages. Here it is possible to further analyse the influence of original or pivot subtitling in the final result. Thus, for instance, although the word ‘*amca*’ means ‘uncle’, the original subtitles in German translated it as ‘*Cousin*’ (cousin), as does the Spanish version (Example 42):

Scene	OV	DV
<i>TEH_14</i>	<p>UFUK: Ya <u>amca</u> oğlu be, ben kitaplardan anlamam. (BT: Well, <u>uncle</u>, I do not understand much about books.) <u>[Cousin,</u> ich versteh nichts von Büchern.] (BT: Cousin, I don’t understand anything of books.)</p>	<p>UFUK: <u>Primo</u>, yo no entiendo nada de libros. (BT: <u>Cousin</u>, I do not understand nothing of books.)</p>

Example 42

In other situations though, these words have been translated neutrally, such as the word ‘*abla*’ (sister) rendered as ‘*señorita*’ (miss). Besides these elements, the treatment of colloquial and sometimes derogatory designations to nationalities can reveal ideological connotations. Such references were found in only two OV’s (*ODE* and *IB*). Their DVs display different attitudes, but in general opt for more neutral options, thus avoiding potentially negative references to other countries (Example 43):

<i>ODE</i>	Der <u>Froschfresser</u> geht mir langsam auf die Eier! (BT: The frog is slowly irritating me!)	[<i>German</i>] [Me está sacando de mis casillas.] (BT: (He) is irritating me.)
<i>IB</i>	Send that <u>Kraut</u> sergeant over.	Trae a ese sargento <u>teutón</u> . (BT: Bring that Teutonic sergeant.)

Example 43

In the *ODE* example, the word ‘*Froschfresser*’ (contemptuous of French people) was omitted from the subtitles (although space might have also influenced this decision). In the *IB* example, ‘*Kraut*’ (derogatory term referring to a German person) was translated as ‘*teutón*’, a colloquial word to refer to Germans but lacking any negative connotation. Other translation solutions attempt to partially convey the anger attached to these words, while maintaining the nationality reference. Hence, ‘*now take your Wiener-schnitzel-licking finger*’ is rendered as ‘*así que empieza a pensar con la Kartoffel*’ (so start thinking with your head). Here the cultural reference ‘*Wiener-schnitzel*’ is replaced by one more familiar to Spanish audiences: ‘*Kartoffel*’, in the sense of ‘head’. As a result, the DV retains a foreign word while also transmitting part of the anger in a less direct manner.

6.3.2.2. Selective reproduction

The term ‘selective reproduction’ is borrowed from Sternberg (1981: 226) to refer to the inclusion of any foreign linguistic element maintained or added to the DVs through translation when the film *per se* did not necessarily impose preservation. Tables 58 and 59 uncover interesting results in terms of quantity and the form of these foreign items. According to Table 58, all films, with the exception of *IB*, use a very limited number of foreign elements, with most occurring in dubbing rather than subtitling¹⁶⁶. Similarly, and in line with the expected language knowledge of the target audience, these foreign elements are in languages

¹⁶⁶ For a complete list of cases of selective reproduction, see Appendix 10.

the Spanish audience is more likely to be familiar with or whose formal structure can be easily identified, e.g. ‘*Polska*’ (Poland) resembles the Spanish equivalent ‘*Polonia*’.

Film	Dubbed dialogues	Subtitled dialogues	Language(s) involved
<i>ODE</i>	1	1	Turkish, Polish
<i>BB</i>	3	0	Arabic
<i>TEH</i>	6	0	Turkish, Arabic
<i>IB</i>	46	6	French, German, Italian, English
TOTAL	56	7	

Table 58. *Foreign words maintained in dubbed and subtitled dialogues*

Furthermore, Table 59 reveals that foreignness is maintained for words and expressions expected to be easily recognisable for target viewers. In a way, one could argue that the type of words selected complies with what Sternberg calls ‘mimetic cliché’ (1981: 226), i.e. the reproduction of typical expressions associated with a particular sociolinguistic entity. In reproducing them, they become shortcuts for characterisation by triggering certain assumptions and images, while also potentially perpetuating certain language-based stereotypes. All these aspects are further elucidated in relation to dubbing and subtitling.

Categories	Lexical element(s)
Well-known words	Forms of address Greetings Salutation Farewell greetings Expressions of politeness Words such as ‘yes’, ‘no’ Adverbial phrases, interjections
Other unknown foreign words	

Table 59. *Nature of the selective reproduction in dubbed and subtitled dialogues*

6.3.2.2.1. Translation techniques in dubbed dialogues

While all original films include at least a few marked lexical items in foreign languages, these are generally erased in all dubbed counterparts. The few words in Turkish and Arabic retained in *TEH* are mainly limited to the greetings ‘*Salaam Alaikum*’ and ‘*merhaba*’, but some of them were also translated more neutrally into ‘¿*qué hay, chico?*’ (how are you, man?). Conversely, *IB* mixes a high number of foreign words that work hand in hand with accents in many characters to reinforce their origin or the characters they address. Most of these examples are in French (‘*mademoiselle*’, ‘*Je vous en prie*’) and German (‘*Herr*’, ‘*Kartoffel*’,

‘*kaput*’, ‘*Achtung*’). Two reasons justify the extensive use of foreign items in the DV: first and foremost is the fact that the OV famously includes a very high number of foreign words, requested by Tarantino to add a local flavour to the film (section 4.1.3.2); secondly, in some cases, their maintenance seems to have been enforced by extreme close-up frames, such as when Shoshanna greets Francesca Mondino with ‘*bon jour*’. Here, the preservation and easy recognition of this greeting can probably be regarded as a relief in terms of lip synchrony.

The fact that the DVs of these films (including *IB* despite its high number of foreign lexical items) include fewer foreign elements than their OVs can be explained in two very different ways. On the one hand, dubbing companies tend to impose stylistic and linguistic standardisation on dialogues (Ávila 1997: 25), which limits a more widespread use of this resource. On the other hand, dubbed exchanges are requested to preserve a balance between naturalness and credibility. Indeed, studies like Heiss’ (2000) indicate that the excessive introduction of foreign words in dialogues can compromise spontaneity. Hence, in reducing the number of foreign elements, equilibrium is pursued between characterisation and credible natural speech without stumbling into stereotypes. Indeed, when asked about the possibility of introducing foreign elements, translators and dubbing directors believe this option should be considered with caution. Josep Llurba states that in cases where accents are omitted, marked lexical items are sometimes introduced in an attempt to compensate for the information lost at the phonetic level. Similarly, Rosa Sánchez stresses the relevance of analysing the level of comprehension of the target audience without much processing effort to determine whether to maintain them or not.

Given that fictional dialogues should provide a realistic representation of language within the limits of the medium, the use of certain foreign words every so often might be regarded more plausible, while their constant use might compromise credibility.

6.3.2.2.2. Translation techniques in subtitled dialogues

The flattening of foreign words is even more prevalent in subtitles. However, to fault subtitling for complete homogenisation might be too extreme if analysed in relation to the nature and practices within mainstream subtitling. Four options were detected to deal with single foreign elements in subtitled dialogues (Table 60), out of which options 2 and 3 are the only ones which reproduce foreignness in written form. However, their use is extremely

limited as noted above, particularly the use of option 3, with only one example that exploits italics to highlight the foreign nature of the word.

Option	Example (OV)	DV (subtitled dialogues)
1) Foreign word not reproduced through subtitles	Merci pour votre aide, <u>madame</u> . [Merci für Ihre Hilfe, Madame.] (BT: Thank you for your help, madame.)	[<i>French</i>] [Gracias por su ayuda.] (BT: Thanks for your help.)
2) Foreign word reproduced through subtitles	Danke, mein <u>Führer</u> . (BT: Thank you, my Führer) [Thank you, my Führer.]	[<i>German</i>] [Gracias, mi <u>Führer</u> .] (BT: Thank you, my Führer)
3) Foreign word reproduced through subtitles with variation	<u>Mademoiselle</u> , es ist mir eine große Freude, Sie kennen zu lernen. (BT: Miss, it is for me a pleasure (you) to meet.) [Mademoiselle, I'm pleased to meet you.]	[<i>French</i> : mademoiselle] [<i>German</i>] [<i>Mademoiselle</i> , encantado de conocerla.] (BT: Miss, nice to meet you.)
4) Foreign word translated into the TL	C'est un plaisir de vous rencontrer, <u>monsieur</u> LaPadite. (BT: It is a pleasure to you meet, Mr. LaPadite.) [It is a pleasure to meet you, Monsieur LaPadite...]	[<i>French</i>] [Un placer conocerle, <u>Sr.</u> LaPadite] (BT: A pleasure to meet you, Mr. LaPadite.)

Table 60. Options detected for foreign elements in subtitled dialogues

For option 1, the ‘gossiping effect’ due to the preservation of the original soundtrack still allows for the potential recognition of some mimetic words even if not spelled out in writing. This is common practice when the language pair involved is closely related (Díaz Cintas 2003: 211). However, many dialogues in these films provide a translation for some of these easily recognisable words (option 4)¹⁶⁷, which might prevent viewers from a more engaging experience with the foreign language, even if this engagement consists merely of retrieving a few well-known lexical items.

The main difficulty lies in the loss of information when languages are not typologically close, as this complicates the reproduction of features contributing to the moulding of screen characters. In a sense, the option of reproducing words unknown to viewers could be viewed as way of jeopardising audience understanding of vital scenes. However, as noted by Neves in

¹⁶⁷ In relation to this, scholars such as Mera accuse subtitles of sometimes patronising the majority of the audience by subtitling information he considers completely unnecessary (1998: 78).

reference to SDH, exposure to unusual lexis could “enlarge the receivers’ pool of vocabulary which will revert towards the enrichment of linguistic competence” (2005: 212-213). One way of potentially changing this trajectory could be the slow but progressive introduction of a limited amount of unknown foreign elements to replace the simple reproduction of stereotyped words.

Regardless of linguistic proximity, this general tendency towards neutralisation contrasts with the option of maintaining lexical elements to compensate for the impossibility of reproducing accents and other features through writing. This might be related to the fact that subtitles in these films are still addressed to a dubbing audience not necessarily accustomed to them. Nevertheless, some technical conventions within mainstream subtitling can also be considered potential reasons for homogenisation. Thus, some words simply take up more space than others, e.g. ‘*auf wiedersehen*’ as opposed to ‘*adiós*’, meaning ‘goodbye’. Likewise, the use of some foreign items could disrupt the reading process when used recurrently, particularly for a dubbing audience. If, as predicted, polyglot films continue to grow in number, the steady introduction of more foreign elements in a less restrictive way may not only portray characters more accurately but also enhance the linguistic abilities of target audiences while promoting intercultural communication.

6.3.2.3. Code-mixing

For examination purposes, this analysis embraces the distinction between ‘intersentential’ and ‘intrasentential’ CS (Myers-Scotton 1993). The former refers to speakers changing codes between turns, while in ‘intrasentential’ CS codes are mixed within a syntactic unit (‘sentence’). It is the latter that is commonly called ‘code-mixing’ (CM). By adopting this differentiation, this thesis distinguishes between characterisation techniques at a purely lexical level - CM, and at various levels - CS. This results in a clearer understanding and evaluation of translational problems.

Cases of CM are found in all the films, but they have been translated using two different methods: while dubbing is selected in all cases for *BB*, *TEH* and *IB*, the use of subtitles for CM are only found in *ODE*. Table 61 compiles a list of samples with CM, while Table 62 includes statistical data concerning the translation techniques used.

Film	Code-mixing
<i>ODE</i>	13
<i>BB</i>	2
<i>TEH</i>	5
<i>IB</i>	1
TOTAL	21

Table 61. *Code-mixing in corpus*

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Cancellation	8	1	4	0	13
Dubbing (L1) + no translation (L2)	0	0	1	1	2
TL (L1) + no translation (L2)	1	1	0	0	2
TL (L1) + subtitling (L2)	2	0	0	0	2
TL (L1) + subtitling (+ variation) (L2)	2	0	0	0	2
Number of techniques	4	2	2	1	5

Table 62. *Translation techniques for code-mixing*

The techniques used in dubbed and subtitled dialogues are now explained.

6.3.2.3.1. Translation techniques in dubbed dialogues

The analysis of CM in dubbed exchanges shows a clear tendency towards neutralisation. This is hardly surprising considering that for *BB* and *TEH*, dubbing was selected as the main AVT method and only one case of CM was detected for *IB*. Furthermore, the analysis of data and interviews reveals that two other factors further influence the degree of homogenisation: technical reasons and language combination. Regarding technical reasons, García Guevara and Rosa Sánchez state that a track for every language might be difficult to extract and even more so if within the same intervention¹⁶⁸. Similarly, if CM involves the TL, as in *BB* (Spanish and English), the deletion of English automatically implies the deletion of CM. Example 44 illustrates the combination of both factors, where English cannot be extracted from the track. As a result, Amelia's second exchange is partly redubbed to delete English. Moreover, and to avoid compromising the dubbing pact, a Mexican accent is added.

¹⁶⁸ A similar conclusion is drawn by de Higes (2014: 302).

Scene	OV	DV
BB_4	<p>AMELIA: Mira, Mike, Debbie... (BT: Look, Mike, Debbie.)</p> <p>SANTIAGO: Hello.</p> <p>AMELIA: Santiago, digan “hello, hello”. (BT: Santiago, say “hello, hello”.)</p> <p>SANTIAGO: Hello.</p>	<p>AMELIA: [<i>Spanish</i>]</p> <p>SANTIAGO: Hola. ((Mexican accent))</p> <p>AMELIA: Santiago, digan “[<i>Spanish</i>: hola, hola]”. ((redubbed))</p> <p>SANTIAGO: Hola. ((Mexican accent))</p>

Example 44

However, when the TL is not involved, there is a certain flexibility, which depends on lip synchrony and isochrony and on whether a certain foreign flavour is intended to be added. For instance, maintenance of the German ‘*danke*’ (thank you) in *TEH_17* after an entire conversation in English would have reinforced the idea that the film is set partially in Germany. This solution would have also been facilitated by the camera position (panning right) and the distance (MLS). However, the resultant cancellation nullifies the possibility of an additional case of selective reproduction.

CM can only be perceived in three examples through dubbing and no translation. *BB_9* seems to be an involuntary error, where the soundtrack could have been manipulated by the sound engineer to avoid the sudden inexplicable presence of English, given it is an off-screen voice¹⁶⁹. This illustrates the need to use redubbing for the foreign word to remain, with the reason likely related to track extraction.

6.3.2.3.2. Translation techniques in subtitled dialogues

CM is widely cancelled in subtitled exchanges. However, the presence of the original soundtrack and the languages involved can produce different effects on the target viewer depending on their linguistic abilities.

Without any foreign linguistic knowledge, CM cannot be perceived as the soundtrack is the only element that supplies this information. However, the situation is rather different if the TL is involved as the target spectator will likely hear this distinction – even if inadvertently. However, from a translational perspective, the examination reveals that the presence of Spanish is a restriction when it is the language interspersed. As opposed to

¹⁶⁹ This practice was indeed detected in *TEH_22*.

CS (section 6.3.3.2), the option of leaving Spanish words untranslated in the middle of a sentence is not possible as subtitles cannot leave blank spaces in the middle. As a result, two possibilities have been detected in terms of quantity (Example 45):

- If Spanish is the *minor* language of the exchange, subtitles are provided (ODE_31)
- If Spanish is the *major* language of the exchange, no translation is provided (ODE_33)

Scene	OV	DV
ODE_31	BARREIRA: Hungary, <u>importante</u> not the photos. <u>Importante</u> is the way. (BT: Importante = important) [Ungarn, nicht die Fotos sind wichtig, sondern der Weg.] (BT: Hungarian, not the photos are important, but the way.)	BARREIRA: [English] [Spanish] [English] [Spanish] [English] [Húngaro, lo <u>importante</u> no son las fotos, lo <u>importante</u> es el Camino.] (BT: Hungarian, the important not are the photos, the important is the Way.)
ODE_33	BARREIRA: No quieres el <u>money</u> . Quieres las putas fotos. (BT: (You) don't want the money. (You) want the bloody photos.) [Du willst nicht das Geld, du willst die Scheissfotos!] (BT: (You) want not the money, you want the shit photos.)	BARREIRA: [Spanish] [English] [Spanish]

Example 45

Variation in cases of CM cannot be dissociated from self-translation. Only in these situations is CM reproduced in both languages through soundtrack (Spanish) and subtitles (for L2) and hence, visibly repeated.

Having examined the lexical and phonetic levels individually, the next section focuses on a series of elements that operate at several levels simultaneously before drawing conclusions regarding characterisation techniques.

6.3.3. Characterisation techniques at various levels

This section analyses situations involving a combination of characterisation techniques. Those detected in this corpus relate to fragmented language, CS and the additional use of Spanish.

6.3.3.1. Fragmented language

As noted in section 4.1.2, some characters speak a second language and, in doing so, some of them reflect errors of different sorts originating from the interference of various linguistic codes¹⁷⁰. Fragmented language is particularly prevalent in *ODE*, where characters switch to English in attempts to communicate. The remaining films exploit fragmented language in a much more sporadic and subtle way, such as *Lotte (TEH)* whose lines reproduce some syntactical mistakes typical of German speakers of English.

It could be claimed that fragmented language might pass unnoticed to translators working from languages they do not know – particularly if part-subtitles or pivotal subtitles do not reproduce these errors. However, luckily, these films exploit such instances mainly in the language that all translators master: English. Only phonetic errors in the form of lexical mispronunciations appear in languages like Italian, French, Spanish or Turkish. The techniques detected for languages spoken imperfectly in dubbed and subtitled dialogues are (Table 63):

Dubbed dialogues	Subtitled dialogues
Cancellation	Cancellation
Dubbing (+ variation)	Subtitling (+ variation)
Redubbing (+ variation)	Subtitling (+ orthotypographic feature)
Redubbing (+ variation) + subtitling	

Table 63. *Translation techniques for fragmented language in dubbed and subtitled dialogues*

These techniques are explained in the following two sections.

6.3.3.1.1. Translation techniques in dubbed dialogues

Most fragmented language can be found in subtitled dialogues. Indeed, the use of dubbing can only be analysed in relation to Andrej in episode 1 in *ODE*, and a few supporting characters and extras in the remaining films. When comparing results, and despite its limited presence in dubbing, fragmented language is mainly cancelled. This cancellation is strongly related to the idea that the audience should be exposed to perfect diction, i.e. to the correct way of

¹⁷⁰ While Salmon Kovarski (2000) and de Higes (2014) use terms like ‘ethnolect’ and ‘interlanguage’ respectively to describe the linguistic variety of a particular group of non-native speakers, I prefer to use the more general term ‘fragmented language’ as this section does not refer to any particular group of speakers but to the presence or absence of elements to connote fragmented language.

talking (Ávila 1997: 58). This explains why fragmented language is only maintained for Andrej and the *basterds* speaking Italian.

To reproduce Andrej's fragmented language, changes were introduced at different levels: syntactic (ellipsis of clausal elements, repetition of words), morphological (lack of verb conjugation), and phonetic (Russian accent) (*ODE_1*) (Example 46). Similarly, pauses and hesitations were respected. Andrej's visual efforts to communicate with Kate might have influenced the resultant reproduction.

Scene	OV	DV
<i>ODE_1</i>	ANDREJ: But problem with car. Problem. Parking. [Aber Problem mit Auto. Autos parken.] (BT: But problem with car. Car park.)	ANDREJ: Umm... pero problema coche. No parking. (BT: But problem car. No parking.)
Translation technique: dubbing(+ variation)		

Example 46

In *IB_20*, the fragmented language relies on phonetic features to maintain the humorous situation, i.e. the *basterds* incapability of reproducing the musicality of Italian. This is conducted through a fragmented redubbing.


The general tendency to omit imperfectly spoken language can be also linked to the potential to offend audience sensitivity and/or creating an unnatural and incredible dialogue. This might also explain why both OV and DVs exploit it more often for minor roles than for leading characters – although a larger corpus would be needed to corroborate this assumption. Moreover, the analysis uncovers that preservation of fragmented language might be enforced by cinematographic elements and/or for plot reasons, e.g. visual communication problems (section 6.2.5) or to retain humour (section 6.2.6).

6.3.3.1.2. Translation techniques in subtitled dialogues

Most fragmented language in subtitled exchanges can be found in episodes 2, 3 and 4 in *ODE*, where ‘cancellation’ predominates. This homogenising technique contrasts with the considerable reproduction of fragmented language in part-subtitles, as noted in section 4.1.4. However, this attitude follows the convention that interlingual subtitles should be easy to

understand and follow. As Díaz Cintas puts it: “even when the original contains errors or inconsistencies, subtitles tend to portray a correct syntax in Spanish” (2003: 284, *my translation*). As a result, subtitles affect characterisation and the target audience is mainly left to rely on the soundtrack to find out about this fragmented language.

Exceptions to this neutralising trend are found in two situations. The first one can be linked to cinematographic elements (*ODE_9* and *ODE_22*). Thus, in *ODE_9* (Example 47), the use of brief, broken subtitles for the Russian female officer’s exchange might be linked to planning and mobility codes, as she is shot in a medium close-up struggling to reproduce a numerical figure in German:

Scene	OV	DV
<i>ODE_9</i>		
	FEMALE OFFICER: Acht... neun und... neun und achzig rouble. (BT: Eight... nine and nine and eighty roubles.) [acht...neun...und achtzig Rubel.] (BT: eight... nine... and eighty roubles.)	FEMALE OFFICER: [<i>German</i>] [Ocho... Noventa y ocho rublos.] (BT: Eight... Ninety and eight roubles.)
Translation technique: subtitling (+ variation)		
Signifying code(s): planning code + mobility code (kinesic sign)		

Example 47

The second and most interesting case of variation relates to the use of orthotypographic devices, which are sometimes introduced only to reflect phonetic errors in the form of mispronunciations. This has been detected in 5 cases in *ODE*. In three case italics are used to reproduce Gabor’s error when referring to Spanish monuments such as ‘*Quintina*’ instead of ‘*Quintana*’ (*ODE_24*). *ODE_27* goes a step further and transcribes the word ‘suicide’ the way it sounds to a Spanish native speaker together with quotation marks ([̩“Susaid”?]), while *ODE_30* reproduces the mistranslation of ‘milky way’ as ‘milky street’ by using ‘*calle*’ (street) (Image 2, section 6.2.3). This reveals a very limited exploitation of metatextual devices.

While the general application of neutral subtitles conceals ‘otherness’ to a certain extent, the recurrent reproduction of errors could potentially jeopardise subtitles’ readability. Translators and dubbing directors need to assess the value of fragmented language in terms of characterisation to decide whether (and to what extent) the reproduction of certain errors through dubbing/subtitling should be maintained. All in all, polyglot films show a tendency to cancel fragmented language and to standardise linguistic variation.

The next section explains the last type of lexical item detected as a means of characterisation.

6.3.3.2. Code-switching

In accordance with the difference between CM and CS established in section 6.3.2.3, attention here revolves around the switch of linguistic codes *between sentences* uttered either by a single character or different characters. Although scholars such as Auer and Li stress that CS is not to be regarded as a sign of laziness or a lack of language ability (2007: 8), this thesis incorporates the second of these two variables for purely translational reasons. The reason lies in the mixing of linguistic codes by characters in an attempt to communicate in *ODE*. As a result, CS samples detected in this corpus relate to 1) migration and 2) understanding problems.

The samples (Table 64) and solutions detected (Table 65) need to be examined in accordance with decisions made at the macrostructure level¹⁷¹. Due to space restrictions, the intention here is not to provide an in-depth description of consequences but a general indication.

Film	Code-switching
<i>ODE</i>	13
<i>BB</i>	7
<i>TEH</i>	11
<i>IB</i>	0
TOTAL	31

Table 64. *Code-switching in corpus*

¹⁷¹ For other studies on CS see: for dubbing [Parini (2009), Monti (2009), de Junco (2009), Baldo (2010)], for subtitling [Baldo (2009), Beseghi (2011)], for both [Diadori (2003), Minutella (2012), de Higes (2014)].

Translation technique	<i>ODE</i>	<i>BB</i>	<i>TEH</i>	<i>IB</i>	TOTAL
Cancellation	5	7	11	0	23
Dubbing (L1) + subtitling (L2)	2	0	0	0	2
Dubbing (L1) + no translation (L2)	1	0	0	0	1
TL (L1) + no translation (L2)	1	0	0	0	1
TL (L1) + subtitling (L2)	3	0	0	0	3
TL (L1) + subtitling (+ variation) (L2)	1	0	0	0	1
Number of techniques	6	1	1	0	6

Table 65. *Translation techniques for code-switching*


6.3.3.2.1. Translation techniques in dubbed dialogues

The decision to dub English in *BB*¹⁷² and German and most Turkish in *TEH* automatically condemns CS in these two films. It could be claimed that cancellation of CS does not prevent the audience from following the story, but it can have an impact on characterisation and the role of language in everyday life situations. The DV of *BB* does not only omit the reference to bilingualism in the US, but it also deletes more subtle nuances such as the passive knowledge of Spanish easily absorbed by Mike and Debbie (*BB_2*) or Amelia's switch into Spanish to show her affection for them (*BB_25*). Similarly, it eliminates the opposition between the 'us' and 'them' duality which is realised through language in the OV. For example, although most of *BB_22* takes place in English, Santiago's final sudden outrage in Spanish towards the US officer "represents how some Mexicans who cross the borders every day, feel about American authority" (NoP). The connection between Santiago's use of Spanish here and his anger is impossible to perceive for the Spanish viewer. Similarly, the elimination of CS in *TEH* wipes out the use of language in establishing oppositions and/or alliances, even if other cinematographic elements compensate partially for this loss (section 5.3).

While CS regarding issues of migration is deleted, the use of CS to surmount communication problems is treated differently, with some cancelled and some preserved. In these situations, dubbing is combined with either subtitles or no translation. This mixture of methods is not only facilitated by macrostructure decisions concerning every episode of *ODE* but also by visual communication problems, coming mainly from character performance. For instance, in *ODE_12* (Example 48), Kate is exasperated as Russian police officers ignore her request as they watch a football game. She tries to call their attention by then trying German, which results in fragmented language. As dubbing was selected as the audiovisual method for

¹⁷² The difficulties laid out by this cancellation when Spanish is involved are analysed in section 6.3.3.3.

English in episode 1 (section 5.2.1), German was maintained through redubbing and subtitling:

Scene	OV	DV
<i>ODE_12</i>		
	KATE: Can I just have my piece of paper, please?	KATE: ¿Podrían darme mi informe, por favor? (BT: Could (you) give me my report, please?)
	KATE: Papier geben jetzt. [Papier geben jetzt!] (BT: Paper give now!)	KATE: [<i>German</i>] ((redubbed)) [El papel, ahora.] (BT: The paper, now.)
Translation technique: dubbing + subtitling		
Signifying code(s): mise-en-scène (figure behaviour)		

Example 48

The next section addresses the techniques in subtitled utterances.

6.3.3.2.2. Translation techniques in subtitled dialogues

Predictably, cancellation can be regarded less drastic a course of action in subtitling as the original soundtrack remains intact. However, the possibility of identifying such alternation between linguistic codes highly depends on the language combination. For instance, *ODE_22* involves CS between English/Hungarian, while *ODE_32* involves English/Galician. While the target audience needs to rely on the soundtrack to discern CS in both scenes, it can be argued that the likelihood of identifying languages is higher in the latter case due to audience familiarity with English and Galician.

Interestingly, subtitled CS exchanges in this corpus primarily include Spanish in combination with Galician or English. When mixed with Galician, the selection of techniques depends on whether CS is uttered by a character in a single utterance or several exchanges. In the first case, translation is generally not provided, such as in *ODE_11*, where a Dépor football fan, who has been prevented from attending the game, shouts at a Russian officer in a bilingual monologue. Although Galician is left untranslated, audience understanding would not seem to

be compromised. When a character swaps between Spanish and Galician in different exchanges, either subtitles are provided or turns are left untranslated (*ODE_32*). Galician and Spanish being morphologically close, the reason might lie in their structural similarities. Thus, translations are produced only when potential barriers to understanding arise. This is in line with decisions at the macrostructure level (section 5.3).

When Spanish and English are intermingled, CS is clearly visible by providing only subtitles for English, e.g. *ODE_23*¹⁷³ (Example 49). Moreover, although used sparingly, CS is further stressed by combining the reproduction of English with italics (*ODE_32*). The implementation of this option relies on audience linguistic ability and makes the foreign language visible through orthotypographic features:

Scene	OV	DV
<i>ODE_23</i>	GABOR: It's very easy. Todo automático. Just press here. [Es ist ganz einfach. Drücken Sie nur hier.]	GABOR: [<i>English</i>] [<i>Spanish</i>] [<i>English</i>] [Es muy fácil. Dele al botón.]
<i>ODE_32</i>	BARREIRA: Sí, Yes, I'm sorry, you sorry, every sorry! ¡Joder! [Ja, tut mir leid! Tut allen leid! Scheisse!]	BARREIRA: [<i>Spanish</i>] [<i>English</i>] [<i>Spanish</i>] [Sí, [<i>English: Yes sorry.</i>]. Sí, todo el mundo lo siente.]

Example 49

Consequently, CS involving Spanish is arguably always rendered visible to Spanish viewers through subtitles: in the case of Galician, due to language proximity; in the case of English (and by extension, any other language), through the introduction of subtitles for only the foreign language. Differences can only be noted in terms of the amount of information extracted. While information retrieval might depend on the presence or absence of subtitles in the case of Galician, viewers completely lacking knowledge of English may only miss on language identification.

It could be concluded that the treatment of CS depends largely on decisions made at the macrostructure level. If dubbing is extensively deployed, cancellation then predominates and different consequences might be expected. This is particularly evident for migrant portrayals, where cancellation can clearly affect the construction of interpersonal relationships and social

¹⁷³ The Spanish audience is provided additional information compared to the domestic audience as the turn in Spanish is not subtitled in the German subtitles.

identities. If, on the contrary, a combination of methods is selected, then the preservation of CS is more likely.

Now that fragmented language and CS have been considered, the final element is the use of Spanish as a foreign language.

6.3.3.3. Spanish as a foreign language and TL

Nowadays translation scholars are increasingly turning their attention to the challenges of and solutions applied to the additional presence of Spanish in OVs, e.g. Jiménez Carra (2009); de Junco (2009); Zabalbeascoa and Corrius (2012). This is linked to the recent growth of *latino* characters in US films and TV series. Within the professional world, translators and dubbing directors also acknowledge that this is an increasingly common phenomenon and one that presents them with a range of obstacles, including scenes that not only require dialogue modification to maintain congruity, but also voice problems due to the growing catalogue of accents that are being portrayed, from the more traditional Mexican, to Cuban, Ecuadorian and Argentinean, among others.

Spanish as SL and TL is included only in *ODE* and *BB*, two films where it is treated very differently in the dubbed counterparts. As no audiovisual method is applied to Spanish in *ODE*, this section focuses on the solutions adopted to deal with Spanish in *BB* while comparing the findings with similar studies.

From the films and TV series analysed in Jiménez Carra's study (2009), it could be stated that Spanish DVs show a tendency to dub Latin American Spanish into Castilian Spanish. To this end, modifications are applied to original dialogues, such as changes in verb tenses, adverbs, addition of pronouns, lexical modifications and more extreme techniques that could be categorised as 'discursive creation' (*ibid.*). In these audiovisual products, both English and Spanish are neutralised and standardised. However, the peculiarity of *BB* lies in the constant CS between English and Spanish, where Spanish was left untouched, but English needed to be erased and adapted to the original Mexican Spanish soundtrack. Accordingly, the issue of credibility did not only depend on voice matching, but on the incorporation of certain nuances to dialogues.

The success of CS cancellation relied on two decisions which contributed to an essential degree of harmony. Firstly, the dubbed dialogues intersperse lexical and pragmatic elements in an attempt to emulate Mexican Spanish. Hence, distinctive Mexican affectionate expressions such as ‘*mi hija*’ or ‘*mi amor*’ (*BB_3*, Example 50), diminutives finishing in ‘*ito/a*’, verbs like ‘*chingar*’, and discourse markers such as ‘*no más*’ (*BB_8*, Example 50) or ‘*ok*’ were added. Secondly, the polite form of address ‘*usted*’ (instead of ‘*vosotros*’ as in Castilian Spanish) was used (such as ‘*su*’ (your) in *BB_3*). Finally, characterisation was achieved phonetically by the inclusion of a Mexican accent:

Scene	OV	DV
<i>BB_3</i>	<p>AMELIA: That only happens to some babies when they are really really little.</p> <p>AMELIA: <u>Your</u> brother is already high in heaven, <u>baby</u>.</p>	<p>AMELIA: Eso sólo les pasa a los niños que son muy, pero que muy <u>chiquititos</u>. (BT: That only happens to kids that are very, but very little.)</p> <p>AMELIA: <u>Su</u> hermano está ahora arriba en el cielo, <u>mi amor</u>. (BT: Your brother is now up in heaven, my love.)</p>
<i>BB_8</i>	SANTIAGO: No, no, I’m kidding...	<p>SANTIAGO: No, no, tranquilo. <u>No más</u> estamos bromeando...</p> <p>(BT: No, no, relax. No more (we) are joking...)</p>

Example 50

Secondly, the success of CS cancellation was also achieved by the selection of two dubbing actors in particular, Jessica Sandoval and Xavier Fernández¹⁷⁴, whose vocal similarities to the original actors, Adriana Barraza and Gael García Bernal respectively, do not break the aural coherence between voices. Their performances were crucial in mimicking not only the Mexican accent, but also the original actors’ voices in terms of tone, timbre and intensity. Only that way is credibility maintained. In this regard, *BB* dubbing director Antonio Lara also acknowledges the relevance of sound engineers, who manipulate the mixing of sounds by raising or lowering volumes and tones, which helps to emulate voice characteristics.

The main challenge of maintaining the original Spanish soundtrack concerns adjustment to English dialogues, especially regarding isochrony, as a dubbed turn cannot overlap the original exchange. Certainly, this can explain why the end of *BB_22* contains the only case where the original dialogues in Spanish have been slightly modified and the voices of

¹⁷⁴ Information extracted from <http://www.eldoblaje.com/datos/FichaPelicula.asp?id=11158> (last accessed 1st November 2014).

Santiago and Amelia redubbed. The quick change of shots (mobility code) and the overlapping of Santiago's and the officer's turns (sound arrangement code) can be regarded as responsible for this slight alteration.

A few conclusions can be drawn from the description of this section. Firstly, intralingual differences in *BB* are not optional but compulsory to maintain voice matching. Secondly, this analysis contradicts Zabalbeascoa and Corrius' claim that "conspicuous pronunciation or vocabulary" indicate "some degree of awareness of language variation" (2012: 7). Surely, this does not always happen given that in *BB* these linguistic connotations were only aimed at cancelling the mixing of English and Spanish in the OV. Thirdly, it could be argued that *BB* applies the same solutions at different linguistic levels, as identified by Jiménez Carra (2009), but with a different intention: instead of deleting Latin American features, they are implemented to adapt dialogues to Latin American Spanish.

In light of all the techniques identified in this chapter, the next section groups them following Sterberg's classification (1981).

6.3.4. Heterolingual or translational mimesis in dubbed polyglot films

The information described in sections 6.2 and 6.3 enables the adaptation of Sternberg's model of linguistic representation to the dubbing of polyglot films (see section 1.2.2)¹⁷⁵. The following paragraph explains and justifies the proposed model for multilingual situations in DVs (Figure 9) (D = dubbed dialogues; S = subtitled dialogues):

¹⁷⁵ This model has also been applied to SDH in Szarkowska *et al.* (2014).

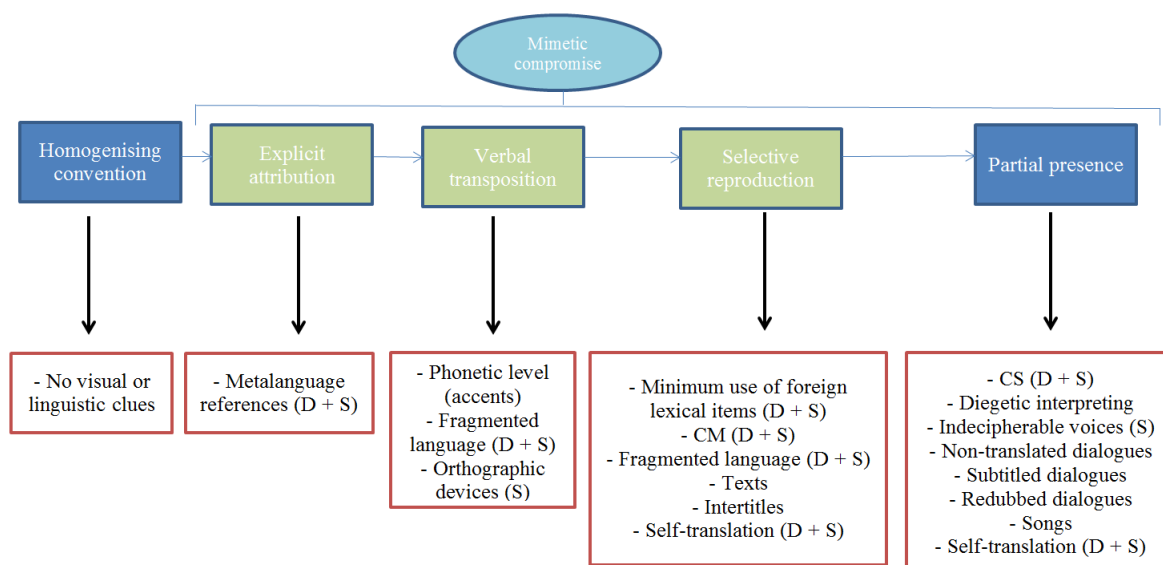


Figure 9. *Sternberg's model applied to dubbed polyglot films*

The films discussed do not reveal a complete 'homogenising convention' where no linguistic hints are included in relation to the original multilingual soundtrack. Indeed, as with original films, whether polyglot or not, the analysis above reveals that DVs display some kind of mimetic compromise even when the predominant tendency is towards neutralisation. However, 'homogenising convention' is incorporated as this option could potentially be applied to other films. Similarly, the mere use of dubbing nullifies the possibility of accounting for full language accuracy in DVs, which in turn rules out the applicability of 'vehicular matching' to dubbing¹⁷⁶. As a result, dubbed polyglot films show a tendency to emulate foreign languages orally and/or visually, i.e. they embrace a 'mimetic compromise' approach. A wide spectrum of elements and options illustrate this:

'Explicit attribution' is mainly realised through the maintenance of metalinguistic references through techniques such as 'lexical equivalent', which in turn forces the preservation of a foreign language (partial reference in Figure 9) to avoid aural contradictions, e.g. the naming of French and the actual hearing of French.

The concept of 'verbal transposition' in DVs exceeds the use of forms evoking an underlying foreign language. Indeed, it can be argued that accents, grammatical mistakes and phonetic errors reproduced in fragmented language in DVs surpass this function by also revealing when characters speak a language that is not their own. Hence, in *TEH*, an *othering* accent is

¹⁷⁶ Only the SVs of polyglot films could incorporate 'vehicular matching' as *all* foreign languages are maintained.

added as a way of replacing Turkish and English, but in *ODE* some accents specify when characters speak a second language. Moreover, this analysis suggests that ‘verbal transposition’ is generally added to characters in a supporting role, unless aural features are essential for character portrayal.

The difference between ‘selective reproduction’ and ‘partial presence’ is based on quantitative reasons. ‘Selective reproduction’ was reduced to any (aural or visual) linguistic element that does not constitute a sentence. ‘Partial presence’ in turn incorporates sentences and full-length dialogues in foreign languages. All these films preserve some foreign elements, with *ODE* and *IB* displaying the highest number of cases of ‘partial presence’. However, even *BB* and *TEH*, which at first look rather homogenising, make use of extended foreign dialogues, e.g. the maintenance of linguistic diversity in diegetic scenes in both films or wallas in foreign languages in *BB*.

As a conclusion, dubbed polyglot films cannot be said to assimilate vehicular matching, but they do detach themselves from fully neutralising strategies by displaying linguistic traces of multilingualism in both dubbed and subtitled dialogues.

6.4. Conclusion

This chapter examined issues at a more linguistic level after decisions were made at the macrostructure level. The focus was on translation matters as well as characterisation means. In doing so, a comprehensive collection of translation techniques for polyglot films was collected. To encompass all possible options, the concept of translation technique was broadened to incorporate AVT method(s) as solutions to micro-textual problems.

Translational issues were investigated in combination with signifying codes to analyse their influence on final solutions. During this analysis, two key elements were constantly explored. First, the translation techniques used and the impact of cinematographic language on decision-making. In this regard, it seems safe to state that the visual channel has the highest influence by facilitating or imposing certain decisions. In relation to the acoustic channel, translators and technicians mainly play with the sound arrangement code to modify and – sometimes – delete certain interventions in foreign languages. Furthermore, this meticulous micro-textual analysis further explains selections at the macro-textual level. Hence, for

instance, the high presence of visual communication problems can be said to have greatly influenced the decision to combine AVT methods. Similarly, wallas and call outs can be said to be a major issue especially for films that are mainly dubbed, as unintelligible dialogues in foreign languages cannot be overheard.

Second, the original methods and techniques were compared to those used in the DVs to investigate if they followed the original strategy. In doing so, the information provided to both audiences was examined to detail how these techniques might affect the perception of the micro-textual issues under investigation. Thus, *ODE* detaches itself from the original method, while *IB* follows it closely. As a result, the target audience of this film is sometimes exposed to repetitive information, particularly in cases of diegetic interpreting.

In relation to characterisation techniques, this study revealed two interesting facts. First, characterisation is applied at lexical, phonetic, morphosyntactic and pragmatic levels depending on characters. Among these, lexical items in the form of well-known foreign words and phonetic features like accents are the most widely exploited. However, the use of these linguistic clues is not only introduced to define characters, but is also enforced by formal restrictions such as voice matching for character synchrony, e.g. characters speaking Spanish, or problems with audio tracks, such as with CS. Therefore, the degree of enforcement of these linguistic hints can be either binding or optional. In analysing them, the difficulties that foreign languages pose for dubbing actors were stressed. Furthermore, these nuances are only added in relation to languages the audience is familiar with. Consequently, translators and dubbing directors constantly consider whether viewers are likely to easily recognise them with no cognitive effort.

Secondly, and despite the range of characterisation options, both dubbed and subtitled dialogues show a clear tendency towards cancellation, with subtitles being more conservative than dubbed dialogues. In fact, linguistic allusions are generally added to characters playing minor roles. The reason for this seems to be connected to agents' fears of attributing negative connotations to characters and consequent potential effects on the spontaneity of oral discourse. As a result, the application of some creative techniques collides with the preference towards neutralisation to avoid any of the aforementioned issues.

CONCLUSION

1. Overview

My central aim in this thesis was to explore the issue of multilingualism throughout the stages of the dubbing process as well as the potential consequences of dubbing in terms of plot and characterisation. To this end, polyglot films with a recurrent use of foreign languages were investigated to account for the most complex films in terms of language quantity and interplay.

Firstly, this thesis outlines the visibility of multilingualism, particularly with regard to films and translation. As a result of the increasing knowledge and engagement with foreign languages, the traditional definition of translation as one SL into one TL has been regarded as obsolete and reductive. Similarly, and given the growing incorporation of languages into film plots and characterisation, I have demonstrated that foreign language quantity matters to a certain extent in relation to language engagement. In light of this, I have proposed a distinction between films with mimetic multilingualism and polyglot films based on two criteria: realism and quantity. By the same token, the analysis of the roles of languages in films has questioned the extended notion of polyglot film as a film genre, as it only accounts for films where languages play a symbolic role. To overcome this narrow view, I have approached languages as an *element* that films can exploit in order to comprise the unlimited roles of languages in films.

Secondly, I explored the conventions of AVT methods as well as the descriptive and multimodal paradigms. This discussion has identified the limited linguistic and metatextual resources for the presence of several foreign languages, hence justifying the need to study multilingualism both at textual and beyond textual levels. In revisiting the principles of DTS, a set of interesting issues related to multilingualism have been brought to light, such as the question of directness of translation or the loyalty towards original filmmakers. These issues have been complemented by incorporating a series of decisive factors such as viewers' screening habits and linguistic abilities as well as the influence of different cinematographic codes on translational decisions. During this discussion, I have defined the concepts of method and technique to facilitate the presentation and analysis of results. Furthermore, I

have argued that film dialogue needs to be considered as a film element to incorporate the role of languages to film analyses.

The next step consisted of designing a descriptive and empirical methodology for the corpus collection. As language presence and/or quantity are not generally accounted for in film databases, I have set out different stages to overcome this vacuum. This procedure has acknowledged the difficulty involved in including or excluding some films in terms of 'sporadic' or 'recurrent' use of languages. However, the selection of films with a constant presence of languages has eliminated the possibility of selecting films where the line between sporadic and recurrent can be questioned. In providing these data, my work has contributed to the study of polyglot films by producing some of the first statistical data on their production. Similarly, this methodology turns this corpus into the first film database incorporating various foreign languages irrespective of their role within fictional stories.

Subsequently, I designed a descriptive and multimodal methodology for the analysis of polyglot products. While multimodal analyses tend to focus on collecting mainly visual information, I have incorporated Bonsignori's conventions (2009) to the transcription sheets to account for aural nuances as well. Furthermore, this methodological apparatus has been designed to include information at textual and beyond textual levels. As a result, this methodology is innovative in two ways: transcription sheets gather both visual and acoustic data as well as macro- and micro-textual information, thus transcending the purely textual approach generally applied to multimodality within AVT. In addition, this methodology has been supplemented with two sources of material. Firstly, para-textual information and contact with subtitling agencies for original polyglot films have provided vital information regarding the influence of OVs on translated products. Secondly, the input extracted from semi-structured interviews with the main dubbing agents has helped to clarify the reasoning behind solutions detected through the multimodal transcription sheets. In combining multimodality, para-texts and semi-structured interviews, this thesis hopes to have provided an accurate description of (1) the translation of polyglot films as a whole composed by the interplay of film elements and (2) the extra-textual elements that influence the final result.

The films under discussion have been crucial in analysing the treatment of multilingualism through the different dubbing stages. Firstly, the production of foreign languages has brought to light essential elements for the initial and final phases of dubbing concerning the translation

of foreign dialogues into the TL as well as issues regarding character synchrony. Secondly, the analysis of the AVT modalities illuminates the series of factors affecting this decision. Similarly, the comparison of methods in original and DVs has helped to detect changes in the information provided to domestic and target audiences. Finally, the textual restrictions imposed by foreign languages and the degree of standardisation of dialogues were clarified through the analysis of cinematographic language and techniques used at syntactic, lexical, pragmatic and phonetic levels. Through this descriptive and multimodal methodology it has been possible to discern (a) how macrostructure solutions determine textual solutions, (b) how film language facilitates and imposes restrictions on solution finding, and (c) the inflexibility of nuances.

The next section briefly discusses the achievements and implications of my work.

2. Achievements and implications

2.1. Issues of multilingualism for dubbing

The first issue to be assayed was the production of foreign languages and its impact on the dubbing process (Q1). The study of original films uncovers a complex practice where foreign languages and translation are constantly at play from script writing and casting selection to editing and part-subtitling production – although these tasks are not generally conducted by language specialists. The interviews with subtitling agencies reveal the production of part-subtitling, where filmmakers increasingly provide specific instructions or even request that their subtitles be used, thus relegating the role of subtitling companies sometimes to merely technical conventions. This means that, to a large extent, original subtitling is in the hands of people unfamiliar with the art of translation.

This is rather interesting as part-subtitles are provided as intermediate translations to avoid hiring various translators for the dubbing process. This option is however restricted to part-subtitles created originally in English. Otherwise, part-subtitles are translated into pivot languages and then provided to translators. The consequences of using subtitles as main material for translation are twofold: 1) translators face the challenge of creating full-length dubbed dialogues from condensed information by comparing subtitles and transcriptions of languages they do not command, while 2) developing a wide range of creative strategies to fill

in information gaps when no subtitles are provided. Consequently, the issue of ‘directness of translation’, in Toury’s terms, has direct consequences from the early stages as intermediate texts form the basis of the ‘rough’ translation on which the whole dubbing process depends.

Regarding the AVT modalities used for foreign languages (Q3), the macrostructure analysis conducted through the fields ‘AV method(s)’ in the multimodal transcription sheet has uncovered a complex plethora of modalities depending on filmmakers’ requests, screening habits, financial means, and film features. In doing so, the issue of foreign language quantity has proven to be particularly problematic. This in turn is linked to distributors and their conception of audience preference. Indeed, films where languages are interspersed occasionally are more likely to have these languages preserved in the DVs (de Higes 2014: 426) as their minimal presence might not deter viewers. However, this analysis reveals that the constant exposure to foreign languages in films is an obstacle given that the possibility of dubbing one single language implies a reduced presence of dubbing in what is expected to be a DV. This is further elucidated in the deliberations that distributors have with translation agents on this point.

A descriptive observation of results confirms that distributors show an inclination towards the homogenisation of most foreign languages. The agents interviewed link this fact with viewing habits and economic reasons. Indeed, the constant presence of languages opposes the general aim of dubbing and might dissuade audiences. Similarly, the need to subtitle certain dialogues entails additional expense to the dubbing budget. Nonetheless, all DVs combine more than one AVT method, hence adopting some mimetic compromise through partial presence. Indeed, the microstructure analysis indicates that there are factors under which distributors might need to show some flexibility as to this homogenising preference. These allowances are sometimes mandatory if visual/acoustic problems, e.g. diegetic interpreting, humour or suspense, arise through the elimination of languages and/or if the film story is compromised. Otherwise, concessions are only granted to cater to some of the filmmakers’ demands. Consequently, the greater the presence of any of these problematic issues, the higher the chances that languages are maintained more constantly. This explains why it is sometimes difficult to assign a single audiovisual method to a language and/or character as a combination might have been selected to overcome micro-textual problems. Therefore, it could be said that polyglot films using foreign languages regularly show a tendency towards acceptability but a

certain degree of adequacy is sometimes enforced by issues within the film and other external forces.

The multimodal transcription sheets have also provided answers concerning the micro-textual problems that arise after the selection of AVT modalities (Q4) through the compilation of a thorough list of problems that multilingualism poses for translators as well as the techniques used to sort them out. Similarly, they have provided at a glance the influence of signifying codes in decision making. The analysis reveals that in certain situations, these codes have restricted – or even determined – the possibilities translators could opt for, while in other cases have assisted them in problem solving. It is this comparison between microstructure problems and cinematographic language that has facilitated the aforementioned association between acoustic/visual problems and the need to maintain foreign languages at the macrostructure level. On the whole, the imperative need to maintain languages requires a greater level of attention from translators and dialogue writers especially to avoid incongruences in terms of content and providing the same information through two different channels.

By the same token, multimodality suggests that some of these solutions are implemented after the completion of a first rough translation, such as the deletion of certain off-screen exchanges as this depends on technical matters. Similarly, the fact that translations were sometimes conducted before macrostructure decisions (such as in *IB*) leads me to believe that dialogue writers had to change certain solutions once a decision was reached regarding foreign language treatment. Overall, the multimodal methodology designed reinforces the idea that cinematographic language influences and/or determines solutions at textual and beyond textual levels in relation to multilingualism. As Chaume states, “behind any particular translation behaviour, there is a semiotic reason that explains it” (2012: 166).

The information collected following Bonsignori’s conventions provided interesting results concerning the standardisation of the DVs of polyglot films (Q5). This study uncovers that characterisation techniques are (a) sometimes optional and sometimes enforced, and (b) linked to the target audience’s familiarity with the foreign language and culture. Indeed, some nuances are related to dubbing constraints in terms of character synchrony, such as when there is a need to preserve voice harmony between the original actor’s voice and the voice of the dubbing actor. To this end, the accent, expressions, vocabulary, etc. of the dubbing actor

are adapted. Similarly, to avoid voice mismatching, dubbing studios sometimes rely on the multilingual abilities of original screen actors to dub themselves into the TL. In a more limited number of cases, the maintenance of certain foreign words is enforced due to technical reasons such as the impossibility of extracting the foreign dialogue from the soundtrack, or visual restrictions such as the type of shot (planning code).

While these situations impose the implementation of techniques at different linguistic levels to maintain language veracity in dubbed dialogues, certain passages and/or characters impose fewer restrictions. In fact, at the lexical level, my analysis sustains that both well-known geographical and cultural references as well as ECRs refer to characters' nationalities and/or the countries films are set in. Nonetheless, cases of selective reproduction are limited, but are more likely to be maintained in dubbed dialogues if the OV includes them too, such as in *IB*. Conversely, subtitled dialogues are more neutral and generally exclude foreign words – a fact that can be explained in terms of spatial restrictions. Furthermore, and in line with the limited application of orthotypographic devices in the literature review, the DVs of polyglot films display an exceptionally low number of devices to indicate the 'otherness' of linguistic elements. Among them, italics are clearly preferred over quotation marks and their use is mainly implemented to reproduce phonetic errors, and in cases of self-translation, CS and CM.

Interviews with agents have also revealed a series of external factors that reinforce this tendency towards standardisation. Out of these, three seem to be particularly important. Firstly, the maintenance of any foreign hints greatly depends on whether viewers will understand them or not without any cognitive effort. This is in line with the 'comfortable position' that dubbing aims to create, which explains why only familiar foreign words are sometimes maintained. Secondly, agents display a general fear of stereotyping, hence explaining the more common introduction of nuances for characters playing minor roles. Finally, the linguistic limitations of dubbing actors might stand in the way of reproducing certain phonic subtleties. In light of this, it can only be hoped that the increasing expansion of multilingualism in audiences and dubbing agents can revert the standardising trajectory displayed in polyglot films.

Considering the previous discussion, the general focus on translators as the only agent responsible for the treatment of multilingualism can be deemed as disproportionate. Indeed,

this analysis illustrated that each agent deals with it in some way (Q2). Thus, distributors discuss macrostructure decisions with translators and/or dubbing directors and have the final word regarding the general strategy to follow for every film. Translators perform a mediation role by respecting the original intention of filmmakers ('communication norm' in Chesterman's terminology) while producing translations that aim to retain some foreign flavour whenever possible without compromising the audience's understanding. They also provide useful information to dialogue writers and dubbing directors in relation to foreign languages to facilitate their tasks. Dialogue writers and dubbing directors decide on aural nuances and lexical items depending on technical matters like synchronisation and the connotations attached to linguistic hints. Similarly, they bear in mind aspects such as the linguistic knowledge and accent mimicry of dubbing actors. Finally, sound engineers manipulate the soundtrack to (a) mix redubbed and original dialogues without any noticeable voice distortion, (b) delete off-screen dialogues in foreign languages, and (c) adjust the dubbing actor's voice to that of the original screen actors.

At this stage, the main limitations to the current research should be considered. First, as I have applied this analysis to a limited corpus, general conclusions as to the dubbing of polyglot films cannot be claimed. However, it lays the foundations for additional studies to corroborate or refute the outcomes from this collection of films. Similarly, while the methodology designed has compiled all relevant issues concerning multilingualism, some of these questions may be more fully investigated. Moreover, the time gap between the production of these films and the interviews conducted implies that some of the answers may not have been fully precise.

In what follows, I address the second main aim of this thesis regarding the potential consequences of dubbing on polyglot films.

2.2. Effect of dubbing on plot and characterisation

To analyse better the potential consequences of dubbing in polyglot films (Q6), I examined the roles of languages in original films as well as the reasoning behind their use. This has allowed for a comparison with their dubbed counterparts depending on whether languages have been maintained or not. Similarly, in providing particular instructions as to the distribution of their films, filmmakers are aware of the potential effect of dubbing on their

films. All this further supports my claim that descriptive studies should consider STs carefully as they influence the translational process from an early stage and can help to uncover differences with other TTs.

Both macro- and micro-textual studies have indicated certain implications in light of Vanoye's distinction (1985). In general terms, it is difficult to claim that dubbing hides the main story line of these films as the dubbing audience can undoubtedly follow them. However, both analyses have revealed perceptive differences in terms of plot and characterisation, with some being easier to examine than others. On the one hand, analyses indicate that Toury's 'matricial norms' are sometimes at play by (a) providing additional information not available in the OV, or (b) by hiding information. This provision or absence of data undoubtedly establishes objective differences between both audiences. Indeed, this has been exemplified in several episodes in *ODE*, where the lack of subtitles for target viewers helps them to identify with fictional characters, while domestic audiences are less likely to do so through part-subtitles.

On the other hand, the subjectivity attached to other differences makes it more difficult to justify their treatment. I refer here to the connotations or additional information that languages display more overtly to domestic audiences when compared to DVs due to the neutralisation of languages. For instance, the fear of miscommunication or feeling at a loss is conveyed through foreign languages in *BB*, although arguably subtitles provide comfort to original viewers. However, the Spanish target audience can only fully participate in this feeling of miscommunication and loss in some situations of diegetic interpreting when languages are kept. Similarly, as cases of CS elucidate in *BB* and *TEH*, the change between languages is not gratuitous but conforms to values and identity issues. While these are clearly displayed to US and German audiences respectively, language as a tool displaying opposition/alliances and differences are hidden from dubbing audiences and inevitably the additional information provided by languages is either lost completely or at the very least reduced.

In view of this, this thesis has helped to pinpoint (a) areas where information between domestic and target audiences differ and (b) how the provision/absence of information or the maintenance/neutralisation of languages can produce different effects in the perception of polyglot films. Unquestionably, these implications strongly depend on the linguistic abilities of viewers and their familiarity with the reality portrayed on screen. As a result, reception

studies are called for to provide a more thorough insight into the effect of dubbing on polyglot films. However, it is safe to say that the DV of polyglot films cannot provide target spectators with “the same experience they would have had if they already knew the foreign language in question” (Gottlieb 1994: 264). This is indeed difficult to achieve as certain information is inevitably lost when languages are neutralised.

3. Areas for future research

My thesis shows that multilingualism in films merits further investigation in relation to a wide range of issues. Firstly, my methodology could be tested in relation to other dubbing countries. This in turn would facilitate the comparison of results and whether and how practices differ. Similarly, it could be adapted to subtitling to provide a general overview of the translation of multilingualism. These studies could be complemented then by reception studies to critically evaluate the implications of these practices.

Secondly, the issue of translation in polyglot films is worth researching in relation to both original and target versions. Indeed, studies could focus on how filmmakers create part-subtitles and how they differ from mainstream subtitles. Similarly, and considering some of the lacunae pinpointed above, more research could be conducted regarding the study of the oral speech of foreign and bilingual characters within the limitations of what is accepted or recommended within a prefabricated orality without adhering to stereotypes and/or caricaturisation. Finally, the changes that the audiovisual panorama is experiencing through new forms of media accessibility open the door to the consideration of creative possibilities at metatextual and textual levels to reproduce the multilingual and multicultural richness displayed in these films.

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- Die Drei von der Tankstelle / Le Chemin du Paradis* (1930) Directed by Wilhelm Thiele, Germany: UFA.
- Efter Brylluppet* (2006) Directed by Susanne Bier, Denmark, Sweden, UK, Norway: Zentropa Entertainments.
- El Norte* (1983) Directed by Gregory Nava, USA, UK: American Playhouse.
- Gegen die Wand* (2004) Directed by Fatih Akin, Germany, Turkey: Arte.
- Hallo Hallo! Hier Spricht Berlin! Állo Berlin? Ici Paris!* (1932) Directed by Julien Duvivier, France, Germany: Films Sonores Tobis.
- Harry Potter and the Chamber of Secrets* (2002) Directed by Chris Columbus, USA, UK, Germany: Heyday Films.
- I Vinti* (1953) Directed by Michelangelo Antonioni, Italy, France: Film Costellazione Produzione.

Indigènes (2006) Directed by Rachid Bouchareb, Algeria, France, Morocco, Belgium: Tessalit Productions.

Joyeux Noël (2005) Directed by Christian Carion, France, Germany, UK, Belgium, Romania: Nord-Ouest Productions.

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L'Auberge Espagnole (2002) Directed by Cédric Klapisch, France, Spain: Bac Films.

La Pianiste (2001) Directed by Michael Haneke, Austria, France, Germany: Arte.

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Lagaan: Once Upon a Time in India (2001) Directed by Ashutosh Gowariker, India: Aamir Khan Productions.

Land and Freedom (1995) Directed by Ken Loach, UK, Spain, Germany, Italy: BIM.

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Lost in Translation (2003) Directed by Sofia Coppola, USA, Japan: Focus Features.

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Nirgendwo in Afrika (2001) Directed by Caroline Link, Germany: BKM.

One Fine Day (1996) Directed by Michael Hoffman, USA: Fox 2000 Pictures.

Rakhta Charitra (2010) Directed by Ram Gopal Varma, India: Avistaar.

Real Women Have Curves (2002) Directed by Patricia Cardoso, USA: HBO Independent Productions.

Salvador (Puig Antich) (2006) Directed by Manuel Hueriga, Spain, UK: Future Films.

Schindler's List (1993) Directed by Steven Spielberg, USA: Universal Pictures.

Spanglish (2004) Directed by James L. Brooks, USA: Columbia Pictures Corporation.

Tea with Mussolini (1999) Directed by Franco Zeffirelli, Italy, UK: Cattleya.

The Hunt for Red October (1990) Directed by John McTiernan, USA: Paramount Pictures.

The Interpreter (2005) Directed by Sydney Pollack, UK, USA, France, Germany: Universal Pictures.

The Last Samurai (2003) Directed by Edward Zwick, USA, New Zealand, Japan: Warner Bros.

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ABSTRACT (in Spanish)

Introducción: contextualización y objetivos

Aunque el multilingüismo ha existido desde tiempos inmemorables, su creciente visibilidad en el mundo se puede considerar como una señal de nuestro tiempo. En la actualidad, el multilingüismo y el contacto entre idiomas, se ha difundido en todo tipo de esferas, contornos y situaciones, con lo que organizar el mundo de forma monolingüe, como ha sido tradición hasta ahora, se está convirtiendo en algo cada vez menos verosímil. De hecho, los individuos, las sociedades y los diferentes campos de investigación demandan un creciente nivel de esfuerzos a fin de adaptarnos a esta realidad.

Las industrias literaria y cinematográfica son dos de los sectores que reflejan de mejor manera este multilingüismo global gracias a la adopción de un talante más realista en relación a los idiomas. A su vez, esta actitud ha despertado el interés de investigadores en distintos campos, como es el caso de los estudios de Traducción. Sin embargo, el hecho de que la literatura y el cine sean de naturaleza diferente obliga a estudiar este aspecto desde puntos de vista distintos, tal y como sostiene Carol O’Sullivan al afirmar que “[t]he polysemiotic nature of film is able to integrate the use of foreign languages to a degree impossible in print fiction” (2011: 114). El resultado es que los estudios más recientes en Traducción Audiovisual (TAV) han empezado a centrar sus esfuerzos en investigar las implicaciones traductológicas que la presencia de varias lenguas presenta para los productos audiovisuales.

Antes de ahondar en consideraciones mayores, creemos necesario aclarar el concepto de “multilingüismo” a partir de dos puntos de vista. El primero tiene que ver con la *definición de lengua*, un concepto problemático de por sí dada la dificultad de establecer una diferencia clara y objetiva entre “lengua” y “variedad”, según un gran número de factores de tipo demográfico y político. Esto explica por qué académicos como Delabastita y Grutman defienden una descripción más flexible de multilingüismo que cubra “the incredible range of subtypes and varieties existing within the various officially recognised languages” (2005: 15). Dada la falta de criterios objetivos que conlleva esta disquisición, el concepto de multilingüismo adoptado en esta tesis se corresponde con este sentido de razonamiento más amplio. El segundo problema se refiere a la *definición de multilingüismo*, ya que puede aludir a la traducción de un texto a distintos idiomas o a la presencia de varios idiomas en un mismo

texto, independientemente de su naturaleza. Esta tesis doctoral se centra únicamente en esta última acepción. Por motivos de claridad, el multilingüismo se refiere aquí a (1) la capacidad de comunicarse en dos o más idiomas y (2) a la coexistencia de dos o más idiomas en un territorio concreto, es decir, esta tesis engloba una perspectiva individual y sociocultural¹⁷⁷.

Los asuntos y problemas derivados de la presencia de varios idiomas en las películas ha despertado el interés de numerosos académicos dentro de la TAV, ya sea a través de casos de estudio concretos o de investigaciones más completas como es el caso de la de Corrius (2008) y la de de Higes (2014). Todas estas investigaciones centran su interés en lo que Corrius acuñó ‘third language (L3)’ (tercera lengua) es decir, cualquier idioma *secundario* que coexista con un idioma principal (L1) en una película (2008: 217). En muchos casos, esta aproximación ha supuesto que los idiomas pasen a ser considerados simplemente un problema textual que limita el trabajo de los traductores. Sin embargo, hasta ahora no se han investigado las películas en las que es imposible (o, al menos, difícil) establecer una diferencia entre una L1 y una L3 en términos de cantidad, por lo que se puede afirmar que la perspectiva que se ha proporcionado hasta ahora del multilingüismo es necesariamente parcial dentro de la TAV. Después de todo, es posible que estas películas no incluyan una L3, tal y como se ha definido anteriormente, pero es innegable que incluyen varios idiomas. De igual forma, resulta lógico pensar que la presencia constante de idiomas en una película plantea problemas que trascienden los problemas textuales.

La cuestión de la cantidad de idiomas es esencial para esta tesis de dos formas diferentes. En primer lugar, hemos utilizado este aspecto para definir el objeto de esta investigación: las películas políglotas. Entendemos por película políglota cualquier película que involucre a los idiomas de una manera natural a lo largo de todo el filme. En contraste, esta tesis defiende que las películas rodadas mayoritariamente en un idioma y que sólo intercalan palabras o frases en otros idiomas para caracterizar de forma rápida a los personajes o para informar al espectador del lugar en el que se desarrollan los hechos, no merecen el calificativo de

¹⁷⁷ La terminología empleada para el multilingüismo dentro del campo de la literatura es muy abundante con términos como “polilingüismo” (Sternberg 1981: 222) o “heterolingüismo” acuñado por Grutman (2006: 18). En relación al cine, los calificativos “multilingüe” y “políglota” conviven y se usan indistintamente. Sin embargo, siguiendo la definición propuesta para ambos calificativos según el diccionario Oxford de la lengua inglesa, preferimos utilizar “políglota” ya que cubre un mayor número de acepciones que el calificativo “multilingüe” al hacer referencia a: (a) una persona; (b) escrito o pronunciado en diferentes idiomas; (c) que se caracteriza por una diversidad de idiomas; (d) un libro u otra pieza de escritura en distintos idiomas; y (e) una mezcla de diferentes idiomas. Por lo tanto, podemos argumentar que el calificativo “políglota” se puede aplicar a todos los elementos relevantes de esta tesis (individuos, sociedades, películas, guiones, actores, etc.).

“políglota”. En segundo lugar, el tema de la cantidad resulta esencial para determinar el número de problemas traductológicos. De hecho, en esta tesis defendemos que se requiere una cierta presencia de multilingüismo para que la aparición de varias lenguas plantee problemas de traducción tanto a nivel textual como superior. Por lo tanto, es muy probable que los diferentes agentes que participan en la traducción tomen decisiones relativas al multilingüismo de una u otra forma.

Además, a pesar del más que reconocido vínculo entre el nivel lingüístico y los demás códigos cinematográficos, los estudios multimodales de la traducción del multilingüismo son aún escasos. De hecho, y hasta la fecha, el multilingüismo sólo se ha enfocado en relación al subtitulado (Sanz Ortega 2009; 2011), pero no al doblaje. Sin embargo, es necesario considerar la interrelación de estos elementos para comprender su influencia y/o determinación en las operaciones de traducción. Por lo tanto, la aplicación de un enfoque multimodal convierte a esta tesis doctoral en el primer análisis multimodal detallado del doblaje en relación al multilingüismo.

En este trabajo de investigación diseñamos una metodología descriptiva y multimodal para el análisis de películas políglotas con una presencia constante de idiomas con el objetivo de (1) examinar el aspecto del multilingüismo en cada fase del proceso de doblaje y (2) explorar si el doblaje afecta (y cómo afecta) a la trama y la caracterización de estas películas. Estos dos objetivos se han dividido en las siguientes preguntas de investigación:

- (P1) ¿Cómo se producen los diálogos en otros idiomas y cómo se subtitulan las películas políglotas originales? ¿Cuál es el efecto o la influencia de los subtítulos en el proceso posterior de doblaje?
- (P2) ¿Qué papel juegan los diferentes agentes de doblaje en el tratamiento del multilingüismo?
- (P3) ¿Qué modalidades de traducción se usan para los distintos idiomas y cuál es el razonamiento que existe detrás de esta decisión?

- (P4) ¿Qué problemas micro-textuales surgen a raíz de la selección de una modalidad de traducción concreta o de una combinación de modalidades y cómo influyen los códigos cinematográficos en la búsqueda de soluciones?
- (P5) ¿Qué nivel de neutralidad o estandarización presentan las versiones dobladas de las películas políglotas?
- (P6) ¿Cuáles son las posibles consecuencias de doblar una película políglota en relación a la trama y los personajes?

La metodología diseñada dentro de nuestra investigación incluye cuatro etapas diferentes que pretenden responder a todas estas cuestiones. La P1 se basa en información paratextual así como en entrevistas realizadas a las agencias encargadas del subtítulo de las películas políglotas originales. El efecto de los subtítulos originales, así como la P2, se evalúan a través de la información extraída de las entrevistas semiestructuradas con los principales agentes de traducción que participaron en el proceso de doblaje. La realización de estas entrevistas permite considerar los factores externos a la traducción y su influencia en el producto traducido final. Para investigar la P3, nos hemos centrado en las respuestas de los agentes, así como en la observación empírica en relación al tratamiento de los idiomas. La presencia constante de idiomas arroja luz aquí a una serie de problemas relacionados con los idiomas en términos de cantidad. Las P4 y P5 se examinan de forma detallada a través del diseño de tarjetas de transcripción multimodal. Para ello, partimos del modelo de análisis integrador de Chaume (2004a) a fin de complementar la transcripción multimodal de Baldry y Thibault (2006) y las directrices de Bonsignori (2009) en cuanto a transcripciones prosódicas. Como consecuencia, estas tarjetas multimodales incluyen todos los elementos acústicos y visuales relevantes desde un punto de vista traductológico, a la vez que recoge problemas de traducción microtextuales y técnicas de caracterización a nivel sintáctico, léxico, pragmático y fonético. Una vez más, la selección de películas con una presencia constante de idiomas permite incorporar un mayor número de cuestiones que las películas que se centran en la L3. Finalmente, para examinar el posible efecto del doblaje en una película (P6), el presente estudio adopta la distinción propuesta por Vanoye (1985) entre la dimensión horizontal y vertical, es decir, compara la información entre personajes de ficción y/o entre los personajes de ficción y el espectador original y meta. Es indiscutible que la respuesta a esta pregunta se considera a título orientativo ante la falta de estudios de recepción.

En resumen, esta tesis incorpora material paratextual, entrevistas semiestructuradas así como un método de observación empírica a través de una metodología descriptiva y multimodal a fin de proporcionar una visión generalizada del doblaje de las películas políglotas y sus posibles consecuencias.

Con el objetivo de seleccionar información relevante y a su vez manejable, hemos diseñado un procedimiento descriptivo y empírico destinado a recopilar una serie de películas representativas. El corpus se ha restringido a cuatro películas políglotas, producidas entre el período comprendido entre 2000 y 2010, en las que resulta difícil establecer un idioma principal. La razón por la que hemos seleccionado este período se debe al reciente incremento de idiomas en las películas según el instituto de estadística de la UNESCO (UIS, por sus siglas en inglés). Además, sólo se han considerado películas disponibles en formato DVD a fin de poder acceder tanto a la versión original como a la versión doblada de las mismas. Finalmente, dentro del paradigma descriptivo en el que se encuentra inscrita esta tesis, hemos seleccionado el contexto sociocultural de España para analizar el tratamiento del multilingüismo en un país de tradición dobladora. Como resultado, este trabajo se compone de las siguientes cuatro películas:

Galatasary-Dépor (One Day in Europe) (Hannes Stöhr 2005)

Babel (Alejandro González Iñárritu 2006)

Al otro lado (Auf der anderen Seite, The Edge of Heaven), Fatih Akin 2007)

Malditos bastardos (Inglourious Basterds), Quentin Tarantino 2009)

La tesis en cuestión está estructurada en seis capítulos que pasamos a detallar a continuación.

Cuestiones analizadas y resultados obtenidos

El capítulo 1 proporciona una visión general del multilingüismo y el contacto de idiomas en la sociedad para luego centrarse en el multilingüismo en las películas y su relación con la traducción. De esta disquisición se pueden extraer diversas conclusiones.

La primera parte echa por alto el mito de que nuestro mundo es monolingüe, ya que organizaciones de tipo estructural, disciplinas y sectores están abandonando la ideología

monolingüe, dominante, para incorporar el multilingüismo como realidad. Este cambio de actitud también se ha visto respaldado, desde una perspectiva sociolingüística, a fin de dar cuenta del uso de los idiomas en las comunidades multilingües en términos de ideología y construcción de identidades. Testigo de ello es la presencia del cambio de código (*code-switching*) entre hablantes que explotan el poder emblemático de los idiomas para destacar sus creencias, valores y convenciones, a la vez que establecen límites de inclusión y exclusión entre hablantes (Dabène y Moore 1995: 24).

Dada la creciente visibilidad del multilingüismo, a continuación hemos considerado la relación entre el multilingüismo y/o el contacto de idiomas con la actividad de la traducción. Argumentamos aquí que la necesidad de traducir continuará existiendo mientras los individuos demanden información en sus propios idiomas por motivos de identidad más que puramente informativos. Además, se ha problematizado la noción tradicional de traducción como ‘*un idioma de origen a un idioma meta*’ en su relación con el multilingüismo. Por ello, creemos conveniente que los estudios de Traducción abandonen este enfoque monolingüe para incorporar esta creciente mezcla lingüística a fin de poder abordar los problemas y asuntos que acarrea la presencia de más de un idioma. A este respecto, destacan también las restricciones del medio desde un punto de vista traductológico.

Seguidamente, hemos pasado a centrarnos en el objeto de esta tesis doctoral: el cine. En primer lugar, hemos examinado los diferentes aspectos relacionados con el creciente uso de idiomas en la industria cinematográfica, entre los que se encuentra un conjunto amplio de factores de diversa naturaleza. Como consecuencia, concebimos el multilingüismo como una estrategia que atrae a distintos tipos de espectadores y que ayuda a la distribución de las películas en otros mercados cinematográficos. En segundo lugar, mostramos los diferentes recursos que se utilizan para representar escenarios multilingües. Estas estrategias revelan que, aunque Hollywood muestre una clara tendencia a rodar películas en el idioma del público original, la mayoría de los mundos de ficción no se pueden considerar completamente monolingües, ya que los cineastas intentan recrear una imaginación multilingüe a través de distintas estrategias. En tercer lugar, este capítulo ha explorado la evolución de las funciones que han jugado los idiomas en el cine. Se puede argumentar que de meros ruidos de fondo y pinceladas de exotismo, los directores de hoy luchan por incluir una representación más ética del mundo en lo relativo a los idiomas (Sanaker 2008: 159; O’Sullivan 2011: 114-115). A este respecto, también argumentamos que resulta imposible compilar una lista detallada de estos

roles ya que los idiomas son compatibles con una amplia gama de situaciones y géneros y que su función en la película depende claramente de la intención del cineasta. El objetivo de esta sección no ha sido otro que el mostrar que los idiomas no sólo añaden veracidad al plano lingüístico, sino que también contribuyen al desarrollo de la trama de múltiples maneras.

Nuestra atención se ha centrado, a continuación, en introducir y especificar las características de las películas políglotas en contraposición a lo que hemos denominado “películas con multilingüismo mimético” (*films with mimetic multilingualism*). Estas últimas, las definimos como películas que hacen uso de idiomas de forma anecdótica y con un objetivo puramente emblemático, es decir, que no representan un uso realista en términos lingüísticos. En contraposición a estas películas, los filmes políglotas rechazan “outdated practices, privileging what is usually received as greater realism” (Mingant 2010: 714). La importancia de los idiomas en estas películas se puede apreciar no sólo en el producto final, sino desde el período de gestación de una película, principalmente en los guiones y en el casting. El concepto de película políglota nos ha llevado a cuestionar su noción como género cinematográfico, ya que sólo contempla películas en las que los idiomas juegan un papel simbólico. Por ello, consideramos más adecuado que los idiomas se entiendan como un *elemento* que contribuye a todo tipo de representaciones fílmicas. A su vez, hemos hecho hincapié en el problema de la cantidad. Aunque defendemos que este aspecto es un elemento esencial para descartar el uso anecdótico de los idiomas, esta tesis doctoral presta mayor atención a la función y al uso realista o naturalista de los mismos en las películas.

En cuanto a las modalidades de traducción utilizadas para el público original y meta, identificamos una amplia gama de modalidades. En relación a las versiones originales, la variedad de procesos existentes sugiere que los cineastas han explorado modalidades intra y extradiegéticas para traducir idiomas desconocidos para su público. A su vez, estas estrategias nos permiten discernir cómo juegan los directores con los personajes y el público según cada situación y hasta qué punto es necesario que el espectador se involucre con los idiomas. El uso de estas modalidades también parece haber evolucionado con el tiempo, ya que mientras que las primeras películas solían incorporar técnicas más intradiegéticas, las actuales usan procedimientos extradiegéticos e incluso optan por una combinación de modalidades. Éste es el caso de las películas políglotas que, en su afán de abrazar el *vehicular matching*, siguiendo la terminología de Sternberg (1981), normalmente entrelazan interpretación, subtítulos parciales y la ausencia de traducción (Dwyer 2005: 295; O’Sullivan 2007: 83). Por lo tanto,

podemos considerar a las películas políglotas como ejemplos claros de cine de accesibilidad (Romero Fresco 2013) ya que la traducción no forma parte únicamente del proceso de distribución de una película, sino también del proceso de creación de la misma.

En cuanto a las versiones meta, las posibilidades son igualmente numerosas. Algunas homogenizan los idiomas y otras los reproducen hasta un determinado punto. La explicación de estas modalidades revela dos hechos de vital importancia: por un lado, nos hemos percatado de las posibles dificultades de traducción que introducen elementos dentro de la narración, como las referencias metalingüísticas o los intérpretes de ficción y, por otro, de la influencia de las modalidades de traducción originales a la hora de traducir idiomas para el público meta.

En último lugar, hemos destacado algunos de los factores que afectan a la traducción del multilingüismo, así como el papel esencial que juegan los diferentes agentes del proceso de traducción. Aunque los estudios en TAV tienden a centrarse en los traductores, recalcamos que otros agentes tienen una voz especialmente poderosa en relación al tratamiento de los idiomas. Al igual que ocurre con las productoras de las películas originales, los distribuidores de las versiones meta parecen basar sus decisiones en ideas equivocadas en cuanto a los hábitos y demandas de los espectadores, lo que se traduce en una tendencia a la homogenización de idiomas. Sin embargo, datos extratextuales indican que, hoy en día, espectadores de distintos países muestran una tendencia favorable a aceptar idiomas extranjeros. Además, esta sección deja entrever que las instrucciones de los directores de cine no se suelen tener en cuenta, aunque se necesitan más datos para corroborar esta suposición.

El capítulo 2 se centra en la traducción de material audiovisual y trata dos aspectos diferentes. La primera parte se centra en el doblaje, donde hemos justificado la necesidad de incorporar el subtítulo como la única modalidad de traducción que se puede combinar con el doblaje para las películas políglotas. La descripción de las convenciones y restricciones de ambas modalidades de traducción ha destacado los asuntos y problemas que el multilingüismo plantea para la traducción de material audiovisual, así como aspectos que necesitan ser investigados. Entre ellos, se han destacado los siguientes hechos:

En primer lugar, parece que muchos de los problemas tienen su origen en el concepto monolingüe de traducción al que nos hemos referido con anterioridad, en el que la posibilidad

de incorporar dos o más idiomas se considera aún un problema esporádico en la TAV. Prueba de ello la constituye el número limitado de recursos y matices que se contemplan para el multilingüismo, tanto en el doblaje como en el subtitulado. En segundo lugar, algunas de las convenciones de ambas modalidades restringen las posibilidades de las películas políglotas como, por ejemplo, la tendencia hacia la neutralización o estandarización así como el más que limitado uso de recursos metatextuales. Merece la pena señalar también el hecho de que ambos medios tienen como objetivo crear una “traducción invisible”, con lo que se tiende a evitar la implementación de recursos que llamen la atención del espectador. Aunque este hecho es mucho más obvio en el doblaje, el subtitulado convencional también pretende pasar desapercibido ante los espectadores mediante el uso de recursos aceptados y no novedosos. En tercer lugar, algunas de las versiones traducidas de películas políglotas cuestionan la tradicional división entre doblaje y subtitulado ya que no se acepta, de forma abierta, la posibilidad de combinar ambas en las versiones dobladas.

Esta parte también contempla la selección de modalidades de TAV en relación a los hábitos cinematográficos y las habilidades lingüísticas como dos de los aspectos más determinantes. La importancia de los mismos queda ilustrada con el caso de España, en el que se centra nuestro caso de estudio. Se ha destacado aquí la importancia de *todos* los agentes que participan en el proceso de traducción, desde la selección de modalidades audiovisuales a la selección de técnicas (traductores) así como la importancia de la voz y los acentos (directores de doblaje). Debido a que términos como “método” y “técnica” se usan en muchas ocasiones de forma indistinta en el campo de la TAV, hemos establecido una distinción terminológica entre ambos para poder establecer una diferencia clara entre las decisiones tomadas a nivel macrotextual y microtextual. Así, consideramos que el término “método” hace referencia a “the way a particular translation process is carried out in terms of the translator’s objective, i.e., a global option that affects the whole text” (Molina y Hurtado 2002: 507). Podemos decir entonces que hace referencia a las modalidades de traducción que afectan de forma indudable al proceso de traducción mismo, es decir, se centra en decisiones macroestructurales. A su vez, entendemos por “técnica” las soluciones traductológicas adoptadas únicamente a nivel microtextual.

Por otro lado, estas convenciones, restricciones y técnicas han puesto de relieve la importancia de los restantes códigos semióticos, por lo que examinamos las películas como un producto que traspasa el código lingüístico a la vez que reivindicamos el papel fundamental

del diálogo en la construcción de significado. Al incluir intervenciones verbales durante la descripción de los elementos visuales del lenguaje cinematográfico, destacamos la imposibilidad de separarlos debido a su continua interacción. A su vez, creemos haber arrojado luz sobre el papel de los idiomas como *sistemas* para destacar la información que proporcionan los mismos en sí sin considerar el elemento del diálogo. Desde el punto de vista de la traducción, subrayamos que una traducción que no contempla los restantes elementos cinematográficos es necesariamente incompleta. Hemos llegado a esta conclusión a través de la descripción de los distintos códigos cinematográficos y su influencia en las operaciones de traducción en términos de restricción, pero también de cooperación.

El tercer capítulo introduce los estudios descriptivos de traducción (EDT) como el principal marco teórico seguido en esta tesis doctoral y explica la metodología y corpus de análisis. La adopción de una perspectiva descriptiva nos permite observar y entender la traducción de las películas políglotas a nivel textual y superior. La recapitulación de dicho marco teórico revela una serie de cuestiones y asuntos que se necesitan abordar a la hora de aproximarnos a la traducción de las películas políglotas. Entre los más importantes, cabe destacar la necesidad de otorgar un papel más relevante al texto origen para este tipo de producción cinematográfica, la relevancia de las traducciones en lenguas intermedias en el proceso de traducción para doblaje o el concepto de lealtad hacia los cineastas.

Tras la descripción de los estudios descriptivos, pasamos a explicar la recopilación de un número ilustrativo de películas políglotas dentro de un período de tiempo y contexto sociocultural específicos. Nuestro objetivo ha sido seleccionar filmes con el mayor número de restricciones y retos en lo concerniente a multilingüismo y TAV. La relevancia se ha medido conforme a dos criterios. En primer lugar, en términos de impacto comercial y distribución a otros mercados cinematográficos y, en segundo lugar, de acuerdo a la presencia de idiomas en la película, es decir, el corpus se ha limitado a películas políglotas con un uso recurrente de idiomas. Podemos argumentar que al seleccionar estas cintas, esta tesis se centra en las películas políglotas más complejas que existen en términos de cantidad de idiomas (presencia constante de los mismos) y el papel indispensable de dichos idiomas dentro de la diégesis de la película.

Para seleccionar el corpus final (denominado Corpus 2) según el postulado descriptivista seguido por Barambones (2009) y Gutiérrez Lanza (2005), entre otros, hemos trazado un

complejo proceso compuesto de distintas etapas. La razón de la existencia de tantas fases se debe a que la presencia o cantidad de idiomas no es un aspecto que normalmente se incluya en las bases de datos de películas. De hecho, la única que la incluye es la base de datos Internet Movie Database (IMDb), pero no distingue entre películas con multilingüismo mimético y películas políglotas, según la definición propuesta en el capítulo 1. Para ello, hemos diseñado un procedimiento que nos permita superar este vacío.

Dada la limitada producción de películas políglotas, este corpus parte de aquellas nominadas a galardones cinematográficos o incluidas en festivales de cine, ya que los festivales “remain seen mainly as a showcase that may open doors to ‘real’ distribution” (Iordanova 2008: 6). De estos filmes, sólo se han tenido en cuenta los que contienen más de dos lenguas según la IMDb. Una vez seleccionado el catálogo, el resto de los criterios escogidos se centran en la disponibilidad de las películas en DVD y la posibilidad de determinar si son políglotas o no (Corpus 1). Finalmente, hemos introducido dos criterios de prioridad para limitar este estudio a un corpus más manejable que consiste en seleccionar las películas (a) con el mayor número de lenguas y (b) el mayor número de escenas con idiomas en contacto. El procedimiento diseñado no sólo nos ha permitido seleccionar las más adecuadas para responder a nuestras preguntas de investigación, sino que dicha selección complementa también la única estadística oficial existente relativa a las películas políglotas proporcionada por el UIS (2007-2009) por un período más largo de 10 años (2000-2010). El procedimiento seguido se puede resumir en el siguiente gráfico:

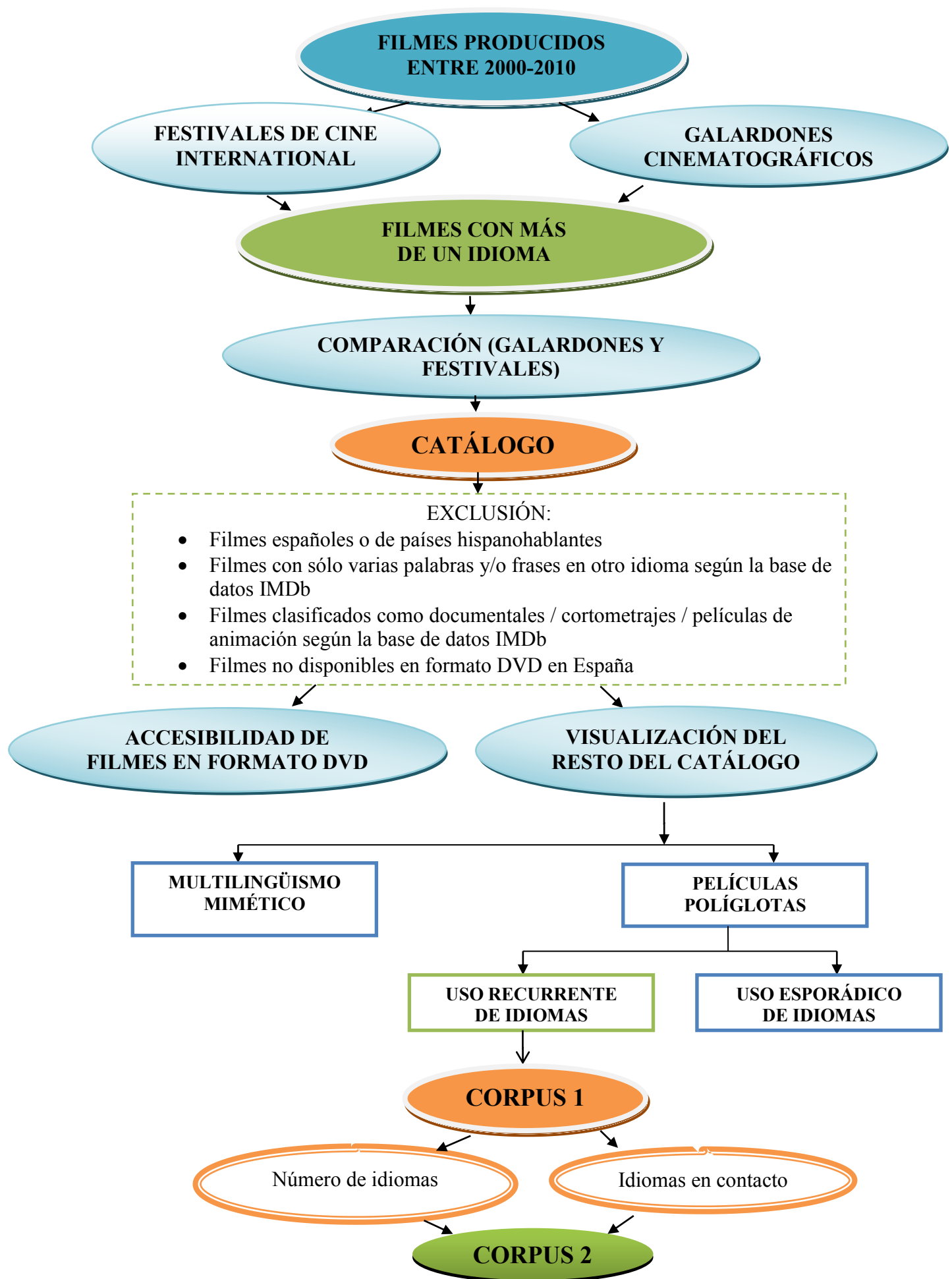












Figura 1. *Proceso de recopilación del corpus*



Una vez recopilado el corpus, pasamos a describir el aparato metodológico empleado. Debido a la escasez generalizada de metodologías que investiguen el multilingüismo desde una perspectiva traductológica, hemos diseñado una metodología de diferentes etapas. Dicha metodología se basa en la creación de tarjetas de transcripción multimodal diseñadas a partir del modelo de Baldry y Thibault (2006). Estas tarjetas incorporan las convenciones de Bonsignori (2009) en cuanto a información prosódica para complementar la información proporcionada por los códigos visuales. De esta forma, las tarjetas recogen información de distinto tipo: datos relativos a los niveles macro y microtextual, la influencia del código cinematográfico en las decisiones traductológicas así como el empleo de técnicas de caracterización a nivel fonético y léxico. Se puede argumentar así que este modelo de análisis multimodal trasciende el enfoque puramente textual de modelos anteriores al incluir información más allá de dicho nivel. A continuación incluimos el modelo de tarjeta a modo de ejemplo¹⁷⁸:

¹⁷⁸ Los campos en español son una traducción del original en inglés. Al tratarse de un ejemplo que se puede encontrar en el DVD adjunto, el análisis en sí permanece en inglés.

1. IB_3		2. TCR: 00.32.50-00.33.14	
3. VERSIÓN ORIGINAL			
Contexto		The Basterds want to know the position of a German patrol and they are forcing a German soldier to tell them.	
Modalidad(es) audiovisual(es)		English > no translation German > diegetic interpreting	
Pantalla(s)		Imagen visual	Diálogo original
		CP: stationary D: MS	LT. ALDO: English? ((eating))
		CP: stationary D: MCS	PVT. BUTZ: Nein. ((shaking his head))
		CP: slowly panning (right to left) and tilting (up to down) D: LS	LT. ALDO: Wicki...

			Ask him if he wants to live. ((he drinks out of a water bottle))
	CP: stationary D: LS		WICKI: Willst du dein Leben bleiben? PVT. BUTZ: Ja, <i>sir</i> . ((nodding))
	CP: stationary D: MCS		LT. ALDO: Tell him to point out in this map the German position.
	CP: quickly panning (right to left) and tilting (up to down) D: MS		WICKI: Dann zeige sie auf der Karte wo die Deutsche Stellung ist. ((he points out at the map with his hand and looks down to it))

	<p>CP: quickly panning (right to left) and tilting (up to down) D: MCU</p> <p>CP: quickly panning (left to right) and tilting (down to up)</p>	
	<p>CP: quickly panning (left to right) and tilting (up to down) D: MCS</p>	<p>LT. ALDO: Ask him how many Germans?</p>
	<p>CP: quickly panning (right to left) and tilting (up to down) D: MS</p>	<p>WICKI: Wie viele Deutsche?</p>

		CP: quickly panning (left to right) and tilting (down to up) D: MCU	PVT. BUTZ: Es könnte zwölve sein.
		CP: quickly panning (left to right) and tilting (down to up) D: MS	WICKI: Around about twelve.
Problema/restricción	1) Metalinguistic reference 2) Presence of a fictional interpreter		
4. VERSIÓN DOBLADA			
Modalidades audiovisuales	English > standard Spanish German > diegetic interpreting		
Traducción		Traducción literal	
LT. ALDO: ¿Me entiendes? ((eating)) ((standard Spanish)) PVT. BUTZ: [<i>German</i>] ((shaking his head)) LT. ALDO: Wicki! Pregúntale si quiere vivir. ((he drinks out of a water bottle)) WICKI: [<i>German</i>] ((redubbed)) PVT. BUTZ: [<i>German: Ja</i>] [<i>English: sir.</i>] ((nodding)) LT. ALDO: Que señale en el mapa dónde está el segundo grupo. WICKI: [<i>German</i>] ((he points out at the map with his hand and looks down to it))		LT. ALDO: Do you understand me? PVT. BUTZ: No. LT. ALDO: Wicki... Ask him if he wants to live. WICKI: Do you want to live? PVT. BUTZ: Yes, sir. LT. ALDO: That he points out in the map where the second group is. WICKI: Then point out in the map where the German position is.	

LT. ALDO: Pregúntale cuántos alemanes hay. WICKI: [<i>German</i>] PVT. BUTZ: [<i>German</i>] WICKI: Dice que unos doce.		LT. ALDO: Ask him how many Germans there are. WICKI: How many Germans? PVT. BUTZ: They can be twelve. WICKI: He says around twelve.	
Técnicas de traducción	1) Metalinguistic reference: dubbing (discursive adaptation) 2) Fictional interpreter: dubbing + redubbing		
Código(s) de significación	Linguistic code Mobility code: camera movement and kinesic signs		
Observaciones	Presence of the interpreter made clear by the quick movement of the camera panning from right to left and tilting up and down. Possible reason for keeping the multilingualism in the scene. Main character (Lt. Aldo Raine/Brad Pitt) dubbed into standard Spanish. Wicki has been redubbed into German. Reference to English deleted. Compensation strategies: maintenance of words like “nein”, “ja” and “sir” that the Spanish audience is likely to be familiar with. “Nein” and “ja” are reinforced by the movement of the private’s head (kinesic movement). Similar experience for the original and target audience.		

Figura 2. *Ejemplo de tarjetas de transcripción multimodal – IB_3*

Como se puede apreciar en el ejemplo anterior, las tarjetas multimodales recopilan información relevante tanto de la versión original como de la versión doblada, a la vez que su diseño facilita una comparación de ambas versiones para poder medir los posibles efectos de la traducción en la trama y los personajes de las películas analizadas. Dichos efectos sólo se consideran indicativos dentro de esta tesis doctoral debido a la ausencia de estudios de recepción que corroboren las repercusiones que nuestro estudio sugiere.

Esta metodología se ha visto complementada con dos fuentes de información. Por un lado, con información paratextual y el contacto de las agencias de subtítulo de las películas políglotas originales que han proporcionado información esencial sobre la influencia de las versiones originales en los productos traducidos. Por otro lado, hemos introducido el diseño de entrevistas semiestructuradas de acuerdo con la información que esperábamos obtener. El objetivo consistía no sólo en conocer mejor el proceso bajo el que tiene lugar la traducción de estos filmes, sino también en reconocer las limitaciones a las que se enfrentan los agentes, así como el motivo de ciertas soluciones detectadas a partir de las tarjetas de transcripción multimodales. Hemos subrayado así la influencia de factores externos y de los agentes en el proceso de traducción y el producto final. Finalmente, este estudio ha recopilado una lista detallada de preguntas relacionadas con el multilingüismo con el objetivo de resumir las principales cuestiones relacionadas con el problema del mismo en cada una de las fases de las que se compone el proceso de doblaje.

Los capítulos 4, 5 y 6 presentan los resultados del análisis. En el capítulo 4 presentamos los resultados obtenidos en relación a las preguntas preliminares del proyecto de investigación. Para ello, en primer lugar describimos un conjunto de problemas relacionados con el entramado que supone la producción de cine políglota y el resultado final. En lo relativo a la motivación que lleva a los cineastas a incluir idiomas en sus películas, esta tesis indica que las razones van más allá de la búsqueda de autenticidad lingüística al incorporar otros motivos tales como el tema o la intención de atraer a un público extranjero. De hecho, hemos demostrado que los idiomas contribuyen a las representaciones cinematográficas de todas las formas posibles al contextualizar, caracterizar y desarrollar la historia. A pesar de que el análisis constata que los directores piensan y diseñan de forma detallada la incorporación de idiomas a sus películas, los distribuidores muestran dos actitudes opuestas a la hora de promocionar el elemento multilingüe: mientras los directores norteamericanos temen que la presencia de idiomas extranjeros disuada a los espectadores de consumir su producto, los

distribuidores alemanes no conciben el multilingüismo como una preocupación ya que, en muchos casos, invierten en una película justamente por este motivo.

La creación de estas películas consta de un complejo proceso en el que la traducción está constantemente presente, desde la redacción de guiones, la selección del casting, el rodaje hasta la creación de subtítulos – particularmente en las películas con una presencia constante de idiomas. La principal diferencia entre las películas norteamericanas y las alemanas se basa en la producción de guiones monolingües o multilingües. A pesar de que los estudios hasta la fecha indican que los guiones suelen estar escritos en un único idioma, las películas producidas en Alemania ponen de manifiesto la existencia de guiones multilingües al dominar los cineastas varios idiomas. Este dato sugiere a su vez que los inversores están dispuestos a aceptar guiones en más de un idioma, por lo que cuestionamos que los términos “pseudooriginal” and “pseudosubtítulos” se puedan aplicar de forma generalizada, tal y como se ha hecho hasta ahora, ya que los mismos parecen ser más prominentes en el cine norteamericano, pero no para el alemán.

Aunque estas películas adoptan abiertamente el concepto de *vehicular matching*, los subtítulos parciales incorporan únicamente un toque mimético, por lo que podemos considerarlos bastante tradicionales. A pesar de que el análisis refleja la existencia de una amplia gama de modalidades de traducción, hemos destacado que estas se utilizan en su mayoría a fin de que los personajes se entiendan. Por lo tanto, el espectador necesita de subtítulos parciales para obtener información, lo que revela diferencias de información entre las dimensiones horizontal y vertical. A su vez, estos resultados nos han permitido comparar las diferencias de información entre los espectadores originales y meta (P6) que exponemos más adelante en el capítulo 5.

El estudio de todas estas variables que preceden a la traducción muestra resultados interesantes en cuanto a diversos aspectos. En primer lugar, los cineastas comienzan a proporcionar instrucciones en cuanto al tratamiento de los idiomas en las versiones dobladas, aunque estos casos se pueden considerar aún esporádicos. El hecho de que los directores aporten especificaciones claras revela que son conscientes de cómo sus películas pueden cambiar a través de la traducción al ser distribuidas en otros mercados. En segundo lugar, las extensas deliberaciones entre distribuidores y agentes de traducción en cuanto al aspecto lingüístico ponen de relieve que el multilingüismo es un obstáculo para las distribuidoras.

Este hecho se puede explicar en términos de cantidad, ya que aunque el multilingüismo esporádico ocasiona menos problemas, la presencia recurrente de idiomas puede cuestionar el uso constante del doblaje a nivel macroestructural. A la luz de estos datos y la información proporcionada por los traductores a los directores de doblaje, podemos concluir que la presencia de distintos idiomas es un aspecto que requiere la toma de decisiones por parte de todos los agentes.

Finalmente, el hecho de que los subtítulos parciales constituyan la base de traducciones posteriores justifica la necesidad de que los directores se involucren de forma más activa en la producción de subtítulos. Así lo opina Shana Priesz, coordinadora del subtítulo de *Malditos bastardos*, que destaca que los cineastas deberían contactar con las empresas de subtítulo para ver cómo pueden ayudar con el proceso de traducción.

El análisis de la selección de modalidades audiovisuales (capítulo 5) pone de manifiesto que dicha decisión se toma teniendo en cuenta una serie de factores, entre los que se incluyen los hábitos cinematográficos, consideraciones de tipo financiero, las instrucciones de los cineastas así como las habilidades lingüísticas de los espectadores. El amplio uso del doblaje indica que las distribuidoras dan prioridad a los beneficios económicos más que al contenido artístico de estos filmes. Sólo se admiten concesiones en limitadas ocasiones, muchas de las cuales tienen que ver con el entendimiento de la película debido a la existencia de restricciones visuales.

La presencia de múltiples modalidades audiovisuales sugiere que los idiomas no siempre tienden a desaparecer en las versiones dobladas. Éste parece ser el caso de las películas con una presencia constante de idiomas, ya que todos los filmes de este corpus mantienen idiomas en mayor o menor medida. Asimismo, resulta imposible asignar una única modalidad audiovisual a cada idioma/personaje ya que, normalmente, combinan una serie de modalidades intra y extradiegéticas. Por lo tanto, consideramos que los criterios establecidos por Cotta-Ramusino y Pellegatta (2005) en relación a la selección de la modalidad de doblaje resulta demasiado simplista para películas en las que se combinan varios idiomas de principio a fin.

Los resultados en cuanto a la macroestructura informan de que el doblaje sólo se ve comprometido si los idiomas se utilizan para representar problemas de comunicación o en

cuestiones en los que son esenciales para la trama. En estos casos, el doblaje suele combinarse con otra modalidad audiovisual. Por el contrario, el doblaje se implementa si los idiomas se utilizan únicamente como herramienta para caracterizar a los personajes, aunque se pueden añadir algunas técnicas a otros niveles para denotar su origen. Asimismo, resulta fácil aplicar el doblaje si las películas están estructuradas en episodios no conectados, ya que las decisiones se pueden tomar por separado para cada episodio.

Resulta interesante destacar que el único idioma que suele doblarse es el inglés (con la excepción del capítulo 2 de *Galatasary-Dépor*), ya que su estatus consolidado como idioma cinematográfico parece condenarlo a su eliminación en las versiones dobladas. Como resultado, es más probable que el espectador meta oiga otros idiomas que el inglés. Podemos decir entonces que las versiones dobladas esconden el papel del inglés como lengua franca.

En términos de apreciación, las versiones dobladas suelen proporcionar la misma información en términos de contenido, pero alteran algunos significados al igual que la caracterización a través de la pérdida de construcción temática. Como resultado, el público meta no sólo se ve expuesto a una contradicción lingüística, sino que también está obligado a depender de otros elementos cinematográficos para obtener parte de la información que proporcionan los idiomas al espectador original. Podemos establecer entonces un paralelismo entre la actitud de las versiones dobladas en relación a los idiomas y el enfoque tradicional de Hollywood en sus películas.

Para terminar con el análisis de la macroestructura, los datos paratextuales analizados revelan que las distribuidoras de España muestran una preocupación muy similar a los distribuidores de las versiones originales ya que ocultan la presencia de idiomas en tráilers y DVD. Este hecho no resulta sorprendente para dos de las películas de este corpus en las que la presencia de idiomas extranjeros es limitada, pero sí para los espectadores de *Galatasary-Dépor* y *Malditos bastardos* ya que el público desconoce que se enfrentará a numerosos fragmentos no doblados en una versión doblada. Asimismo, con excepción de *Babel*, la traducción de los títulos de estas películas no proporciona ninguna información acerca de la importancia de los idiomas para la trama de estas películas.

El análisis de la microestructura (capítulo 6), una vez seleccionada una modalidad audiovisual o una combinación de las mismas, se ha centrado en los problemas que surgen a nivel

lingüístico. Para ellos hemos concentrado nuestro interés en problemas de traducción, así como en herramientas de caracterización. Ello nos ha permitido recopilar una clasificación exhaustiva de técnicas de traducción para las películas políglotas que, a su vez, nos permite ampliar el concepto de técnica para incorporar las modalidades audiovisuales como soluciones a problemas microtextuales.

Los problemas traductológicos se han analizado en combinación con los códigos de significación para evaluar su influencia en la toma de decisiones. Tras dicho análisis, podemos afirmar que el canal visual es el que más influye al facilitar o imponer ciertas decisiones. Los traductores y los técnicos encargados del proceso de mezclas juegan con elementos del canal acústico, como el código sonido, para alterar o eliminar ciertas intervenciones en otros idiomas. Asimismo, el análisis microtextual confirma las decisiones tomadas a nivel de macroestructura. Así, podemos argumentar que la alta presencia, por ejemplo, de problemas visuales de comunicación, puede haber influenciado la decisión de utilizar una combinación de modalidades audiovisuales. Asimismo, los llamados “ambientes” pueden pasar a considerarse un problema importante para películas políglotas que se han doblado en su mayor parte, ya que los diálogos inteligibles en otros idiomas no se pueden incluir en la pista sonora.

Durante este análisis microtextual, también comparamos las modalidades de traducción del original para descubrir si la versión doblada sigue la misma estrategia. Este paso nos ha permitido examinar la información proporcionada a ambos públicos para pormenorizar cómo afectan estas técnicas a la percepción de los problemas microtextuales. A este respecto, *Galatasary-Dépor* se desvincula de su versión original, mientras que *Malditos bastardos* la sigue bastante de cerca. Como resultado de esta estrategia, el espectador meta se ve expuesto a veces a información repetida, sobre todo en escenas con intérpretes.

En relación con las técnicas de caracterización, este estudio revela dos hechos interesantes. En primer lugar, estas técnicas se aplican a nivel léxico, fonético, morfosintáctico y pragmático dependiendo de los personajes. De estas técnicas, las que más se aplican son elementos léxicos en forma de palabras extranjeras conocidas, así como características fonéticas como los acentos. El uso de estos matices lingüísticos no se introducen únicamente para definir a los personajes sino que, en muchos casos, vienen impuestos por restricciones formales tales como la coincidencia de voces para conservar la sincronía de caracterización o problemas con las

pistas de audio (por ejemplo, por la presencia de cambio de código). Por lo tanto, el grado de imposición de estas técnicas puede ser obligatorio u opcional. El análisis del nivel fonético nos ha permitido tener en cuenta las dificultades que los idiomas generan para los actores de doblaje, tales como la imitación de acentos o la dificultad de reproducir otros idiomas con sus voces. Asimismo, este análisis indica que estos matices sólo se añaden para idiomas con los que el espectador está familiarizado, por lo que los traductores y los directores de doblaje evalúan de forma constante si el público puede reconocerlos sin necesidad de un esfuerzo cognitivo adicional.

En segundo lugar, podemos concluir que, a pesar de la existencia de opciones de caracterización, los diálogos doblados y subtitulados de las versiones dobladas muestran una clara tendencia a la cancelación, a pesar de que los diálogos subtitulados son más tradicionales que los doblados. Estos matices lingüísticos se suelen añadir a los personajes con un papel menos relevante, lo que parece estar vinculado con el temor de atribuir connotaciones negativas a los personajes y de perjudicar a la espontaneidad del discurso oral. Por ello, la aplicación de algunas de técnicas más creativas choca de lleno con la preferencia por la neutralización.

Conclusiones

Pasamos a repasar ahora los objetivos básicos de nuestra tesis para posteriormente evaluar los resultados obtenidos a través de los diferentes capítulos analíticos. A continuación, valoraremos de forma crítica la efectividad de nuestra metodología en relación al proceso de doblaje así como su efecto en la percepción de las películas políglotas y concluiremos mediante la propuesta de vías y aspectos para futuras investigaciones.

El objetivo central de esta tesis ha sido explorar el tema del multilingüismo a través de las fases del proceso de doblaje, así como las posibles consecuencias del doblaje en la trama y caracterización de estas películas. Para ello, hemos investigado películas políglotas que incorporan idiomas de forma recurrente para poder dar cuenta de las películas más complejas en términos de cantidad e interacción. En cuanto a la metodología, la combinación de un enfoque multimodal con información para-textual y entrevistas semiestructuradas ha proporcionado una descripción precisa de (1) la traducción de las películas políglotas como un todo compuesto de la interrelación de elementos cinematográficos y (2) los elementos

extratextuales que influyen en el resultado final. A continuación pasaremos a detallar los logros y repercusiones de esta tesis doctoral.

El primer asunto que debíamos valorar era la producción de diálogos en idiomas extranjeros y su posterior impacto en el proceso de doblaje (P1). El estudio de las versiones originales ha puesto al descubierto una compleja práctica en la que los idiomas y la traducción están constantemente en juego desde la creación de guiones a la selección de castings, el proceso de edición de una película y la producción de subtítulos parciales. Resulta interesante destacar que estas tareas no las suelen llevar a cabo especialistas en idiomas. Asimismo, las entrevistas a las agencias de subtitulado revelan la creciente tendencia de los cineastas a proporcionar instrucciones específicas e incluso a solicitar que se usen los subtítulos creados por ellos mismos, lo que relega a las agencias de subtitulado a convenciones meramente técnicas. Por lo tanto, podemos concluir que el subtitulado original se encuentra, hasta cierto punto, en manos de personas sin conocimiento del arte de la traducción.

Este dato resulta interesante ya que estos subtítulos parciales constituyen las traducciones intermedias que se utilizan para evitar la contratación de varios traductores durante el proceso de doblaje. Sin embargo, esta opción se ve restringida únicamente a los casos en los que los subtítulos parciales están escritos originalmente en inglés. En caso contrario, estos subtítulos se traducen a idiomas pivotes antes de pasarlos a los traductores. Las consecuencias de que se usen estos subtítulos como material principal para la traducción son de dos tipos. Por un lado, los traductores se ven obligados a crear diálogos de doblaje a partir de información condensada por medio de la comparación de subtítulos y las transcripciones de idiomas que desconocen. Por otro lado, desarrollan una amplia gama de estrategias creativas para rellenar huecos informativos cuando no disponen de subtítulos. Por consiguiente, el asunto de la direccionalidad de la traducción, en terminología de Toury (1995), tiene repercusiones directas desde la etapa inicial del proceso de doblaje ya que los textos en lenguas intermedias constituyen la base de la traducción “borrador” de la que depende todo el proceso.

En cuanto a las modalidades audiovisuales que se utilizan para los idiomas (P3), el análisis macroestructural llevado a cabo a través de los campos ‘Modalidades audiovisuales’ en las tarjetas de transcripción multimodal ha sacado a la luz un complejo conjunto de modalidades según las peticiones del director, los hábitos cinematográficos, los recursos financieros y las características de la película. El asunto de la cantidad de idiomas ha demostrado ser un asunto

problemático a este respecto por motivos relacionados con los distribuidoras y su concepción de las preferencias del espectador. Aunque las películas con una presencia mínima de idiomas no parecen considerar los idiomas como un riesgo, la presencia constante de los mismos supone un obstáculo ya que el doblar un único idioma implica una reducida presencia del doblaje en lo que se espera que sea una versión doblada. Este miedo se ha visto corroborado en las deliberaciones que los distribuidores tienen con los agentes de doblaje.

La observación descriptiva de estos resultados confirma que los distribuidores tienen tendencia a homogeneizar la mayor parte de los idiomas. Los agentes entrevistados vinculan este hecho con los hábitos cinematográficos del público español y con motivos económicos. Ciertamente, podemos argumentar que la presencia constante de idiomas se opone al objetivo del doblaje y, por tanto, puede disuadir al público doblador. Asimismo, la necesidad de subtítular ciertos diálogos conlleva un gasto adicional que se debe incorporar al presupuesto de doblaje. Sin embargo, la mayor parte de las versiones dobladas combinan más de una modalidad audiovisual, por lo que adoptan un compromiso mimético a través de esta presencia parcial de idiomas. De hecho, el análisis de la microestructura indica que hay factores bajo los que los distribuidores necesitan mostrar cierta flexibilidad en cuanto a esta preferencia por la homogenización. Estas concesiones son, a veces, obligatorias si los problemas visuales/acústicos (por ejemplo, interpretaciones diegéticas, humor, suspense) surgen de la eliminación de idiomas o si se compromete el entendimiento de la película. De lo contrario, estas concesiones sólo se aceptan a fin de satisfacer algunas de las peticiones del cineasta. Por lo tanto, mientras mayor sea la presencia de problemas, mayor serán las posibilidades de que los idiomas se mantengan de forma más constante. Esto explica por qué resulta a veces difícil asignar una única modalidad audiovisual a un idioma y/o personaje, ya que es posible que se haya seleccionado una combinación para solucionar problemas microtextuales. Por lo tanto, podemos afirmar que las películas políglotas con una presencia recurrente de idiomas, muestran una tendencia hacia la aceptación, aunque cierto grado de adecuación es a veces obligatorio por razones relacionadas con el filme o externas al mismo.

Las tarjetas de transcripción multimodal también han aportado respuestas con respecto a los problemas microtextuales que surgen tras la selección de modalidades audiovisuales (P4) a través de la recopilación de una lista de los problemas que el multilingüismo plantea para los traductores así como las técnicas que emplean para sortearlos. Asimismo, dichas tarjetas han revelado la influencia de los códigos de significación en la toma de decisiones. Según el

análisis, estos códigos han restringido en ciertos casos (e incluso condicionado) las posibilidades que los traductores tenían a su disposición, mientras que en otros los han ayudado a resolver estos problemas. Esta comparación entre problemas microtextuales y lenguaje cinematográfico es la que ha facilitado la asociación anteriormente mencionada entre los problemas acústicos/visuales y la necesidad de mantener los idiomas a nivel macroestructural. En su conjunto, la necesidad de conservar los idiomas demanda un nivel de atención mayor por parte de traductores y ajustadores, especialmente para evitar incongruencias en términos de contenido y evitar información repetitiva a través de canales diferentes.

De igual forma, el análisis multimodal sugiere que algunas de estas soluciones se implementan después de la primera traducción “borrador” como, por ejemplo, la eliminación de ciertos diálogos fuera de campo ya que estos dependen de consideraciones de tipo técnico. Asimismo, el hecho de que las traducciones a veces se llevan a cabo antes de que se tomen decisiones macroestructurales nos lleva a pensar que los ajustadores se han visto en la necesidad de cambiar determinadas soluciones, una vez que se adoptó una decisión acerca del tratamiento del idioma. En general, la metodología multimodal diseñada ratifica la idea de que el lenguaje cinematográfico influye y/o determina las soluciones a nivel textual y superior en relación con el multilingüismo. Tal y como afirma Chaume, “behind any particular translation behaviour, there is a semiotic reason that explains it” (2012: 166).

La información recopilada siguiendo las convenciones de Bonsignori (2009) ha arrojado interesantes resultados en relación a la estandarización de las versiones dobladas de las películas políglotas (P5). Nuestro análisis revela que las técnicas de caracterización son (a) a veces opcionales y otras obligatorias y que (b) están vinculadas con la familiaridad del espectador con la cultura e idioma extranjeros. Algunos matices tienen que ver con las restricciones del doblaje en cuanto a la sincronía de caracterización, como cuando es necesario preservar la armonía entre la voz del actor original y la del actor de doblaje. Para ello, se adaptan las expresiones, el acento y el vocabulario de este último. Además, para evitar la discordancia de voces, los estudios de doblaje a veces confían en las habilidades multilingües de los actores de pantalla para que se doblen a sí mismos a la lengua meta. En casos más limitados, la existencia de problemas técnicos obliga al mantenimiento de ciertas palabras extranjeras, como por ejemplo, la imposibilidad de extraerlas de la banda o por restricciones de tipo visual relacionadas con el tipo de plano (código de planificación).

Aunque la presencia de situaciones de este tipo obliga a que se implementen técnicas a diferentes niveles lingüísticos para conservar la veracidad del idioma en los diálogos doblados, algunos diálogos y/o personajes imponen menos restricciones. De hecho, a nivel léxico nuestro análisis sostiene que existen referencias a la nacionalidad de los personajes así como a los países en los que se desarrolla la acción a través de referencias geográficas y culturales conocidas y referencias culturales extralingüísticas. Sin embargo, los casos de reproducción selectiva son limitados, aunque tienen más posibilidades de conservarse en los diálogos doblados si la versión original también los incluye. En cambio, los diálogos subtítulos son más neutrales y, por lo general, excluyen palabras extranjeras, lo que se puede explicar en relación a restricciones de espacio. Además, y de acuerdo con la aplicación limitada de recursos ortotipográficos en el subtítulo, las versiones dobladas de las películas políglotas muestran un número excesivamente bajo de recursos para indicar la otredad de los elementos lingüísticos. Entre ellos, el uso de la cursiva prevalece sobre las comillas y su uso se limita esencialmente a reproducir errores fonéticos, casos de autotraducción y cambio de código.

Las entrevistas con los agentes también revelan una serie de factores externos que ratifican esta tendencia hacia la estandarización. De estos factores, cabe destacar tres de ellos. En primer lugar, el mantenimiento de matices lingüísticos estriba en si los espectadores pueden entenderlos o no sin esfuerzo alguno. Esta idea coincide con la “posición de comodidad” que crea el doblaje, por lo que no es de sorprender que sólo se conserven palabras extranjeras con las que el público está familiarizado. En segundo lugar, los agentes muestran un temor a reproducir estereotipos, lo que explica que los matices suelen introducirse para personajes más secundarios. Finalmente, las limitaciones lingüísticas de los actores de doblaje pueden impedir que se reproduzcan determinadas sutilezas de tipo fónico. A la luz de estos datos, sólo podemos esperar que el creciente conocimiento del multilingüismo en espectadores y agentes de doblaje revierta la trayectoria de estandarización que muestran las películas políglotas actuales.

Teniendo en cuenta estos antecedentes, consideramos que la atención prestada al traductor como único agente responsable del tratamiento del multilingüismo es desproporcionada. Ciertamente, nuestro análisis revela que cada uno de ellos trata con idiomas de alguna forma (P2). Así, los distribuidores analizan decisiones macroestructurales con los traductores

y/o directores de doblaje y tienen la última palabra en cuanto a la estrategia general que cada película debe seguir. Los traductores llevan a cabo un papel mediador al respetar la intención original de los cineastas (norma de comunicación, en terminología de Chesterman (1993)), a la vez que producen traducciones que intentan conservar parte del sabor extranjero siempre que sea posible sin poner en peligro la comprensión del espectador. También proporcionan información útil a los ajustadores y directores de doblaje en cuanto a los idiomas para facilitar sus respectivas tareas. Los ajustadores y directores de doblaje toman decisiones en cuanto a los matices auditivos y los elementos léxicos según cuestiones técnicas como la sincronización y las connotaciones que acarrearán dichos toques lingüísticos. Asimismo, tienen en cuenta aspectos relacionados con los actores de doblaje, como su conocimiento lingüístico y su capacidad de imitar acentos. Finalmente, los técnicos de sonido manipulan la banda sonora para (a) mezclar los diálogos redoblados y originales sin que se note ningún tipo de distorsión en la voz; (b) eliminar diálogos fuera de campo en otros idiomas; y (c) ajustar la voz del actor de doblaje a la del actor en pantalla.

Pasamos a considerar ahora las principales limitaciones de esta tesis doctoral. En primer lugar, hemos aplicado este análisis a un corpus limitado, por lo que no podemos extraer conclusiones generales sobre el doblaje de las películas políglotas. Sin embargo, ponemos los cimientos para que otros estudios corroboren o rebatan los resultados obtenidos a partir de un grupo de filmes. Asimismo, mientras la metodología diseñada nos ha permitido recopilar todos los problemas relevantes que plantea el multilingüismo, algunas de estas cuestiones necesitan ser escrutadas en mayor profundidad. Además, el tiempo transcurrido desde la producción de estas películas y las entrevistas indica que es posible que algunas de las respuestas no sean completamente precisas.

A continuación describimos los resultados acerca de otro de los objetivos de esta tesis en relación a las consecuencias del doblaje en las películas políglotas (P6). Para ello hemos examinado las funciones de los idiomas en las versiones originales así como las razones que motivaron su introducción en la película. Esto nos ha permitido compararlas con sus correspondientes versiones dobladas en función de si los idiomas se han conservado o no. Asimismo, al proporcionar instrucciones concretas relativas a la distribución de sus películas, los cineastas demuestran que son conscientes del posible efecto del doblaje. Todo ello sustenta mi reivindicación de que los estudios descriptivos deben considerar los textos

originales con más detenimiento ya que influyen en el proceso de traducción y ayudan a desvelar diferencias con otros textos meta.

Los estudios macro y microtextual han señalado ciertas consecuencias a la luz de la distinción establecida por Vanoye (1985). En términos generales, es difícil asegurar que el doblaje oculta la trama principal de estas películas ya que es indudable que el público puede seguirlas. Sin embargo, ambos análisis revelan diferencias de percepción en cuanto a la trama y la caracterización, algunas de las cuales son más fáciles de examinar que otras. Por un lado, los análisis indican que las normas matriciales de Toury están a veces en juego al (a) proporcionar información adicional no disponible en la versión original o (b) al ocultar información. Obviamente, el proveer u ocultar información establece diferencias objetivas entre ambos espectadores, como hemos visto en varios episodios de *Galatasaray-Dépor*, en el que la ausencia de subtítulos para el espectador meta le ayuda a sentirse identificado con los personajes de ficción, mientras que existen menos posibilidades de que el público original se identifique de esa forma a través de los subtítulos parciales.

Por otro lado, el grado de subjetividad de otras diferencias nos dificulta la manera de justificar su tratamiento. Nos referimos aquí a las connotaciones o a la información adicional que muestran los idiomas de forma abierta al público original en comparación con las versiones dobladas debido a la eliminación de los idiomas. Por ejemplo, el miedo a los malentendidos o la sensación de desconcierto que experimentan los personajes se transmiten en *Babel* a través de los idiomas, aunque también podemos argumentar que los subtítulos ofrecen cierto consuelo al espectador original. Sin embargo, el espectador español sólo puede sentirse participe de esta sensación de confusión en situaciones en las que hay un intérprete ya que aquí sí se mantienen los idiomas. De igual forma, tal y como han esclarecido los casos de cambio de código en *Babel* y *Al otro lado*, el cambio de un idioma a otro no es arbitrario sino que se ajusta a valores y cuestiones de identidad. Mientras que esta idea se transmite a los espectadores norteamericano y alemán respectivamente, el papel del idioma como herramienta que muestra desacuerdos/alianzas y diferencias permanece oculto al espectador español. Por lo tanto, la información adicional que proporcionan los idiomas se pierde por completo o, por lo menos, se reduce.

En vista de lo anterior, esta tesis doctoral ha ayudado a precisar (a) áreas en las que difiere la información entre el espectador original y el meta y (b) cómo la conservación/ausencia de

información o el mantenimiento/neutralización de idiomas puede producir diferentes efectos en la percepción de las películas políglotas. Indudablemente, estas implicaciones dependen en gran medida de las habilidades lingüísticas de los espectadores y su familiaridad con la realidad representada en pantalla. Como consecuencia, es necesario realizar estudios de recepción que proporcionen una visión más detallada del efecto del doblaje en las películas políglotas. Sin embargo, creemos poder afirmar que la versión doblada de las mismas no puede proporcionar al espectador meta “the same experience they would have had if they already knew the foreign language in question” (Gottlieb 1994: 264). Resulta difícil de conseguir ya que cierta información se pierde de forma inevitable cuando se neutralizan los idiomas.

Esta tesis demuestra que existen numerosos temas que merecen ser investigados en relación con el multilingüismo. En primer lugar, nuestra metodología se podría evaluar en relación a otros países dobladores. Esto facilitaría a su vez la comparación de resultados para ver si las prácticas difieren y cómo. Asimismo, se puede adaptar al subtítulado para así proporcionar una visión general de la traducción del multilingüismo. Estos estudios se pueden complementar con estudios de recepción para evaluar de forma crítica las implicaciones de estas prácticas.

En segundo lugar, el problema de la traducción de películas políglotas merece mayor atención en relación tanto a las versiones originales como meta. Los estudios podrían centrarse en cómo crean los cineastas los subtítulos parciales y en qué se diferencian de los subtítulos convencionales. Asimismo, y teniendo en cuenta algunas de las lagunas mencionadas anteriormente, se podrían realizar más estudios relativos al discurso oral de los personajes extranjeros y bilingües dentro de las limitaciones de lo que se acepta o recomienda en relación al concepto de oralidad prefabricada sin caer en estereotipos o caricaturas. Finalmente, los cambios que está experimentando el panorama audiovisual con nuevas formas de accesibilidad abre la puerta a posibilidades más creativas a nivel textual y metatextual para reproducir la riqueza multilingüe y multicultural que muestran estas películas.